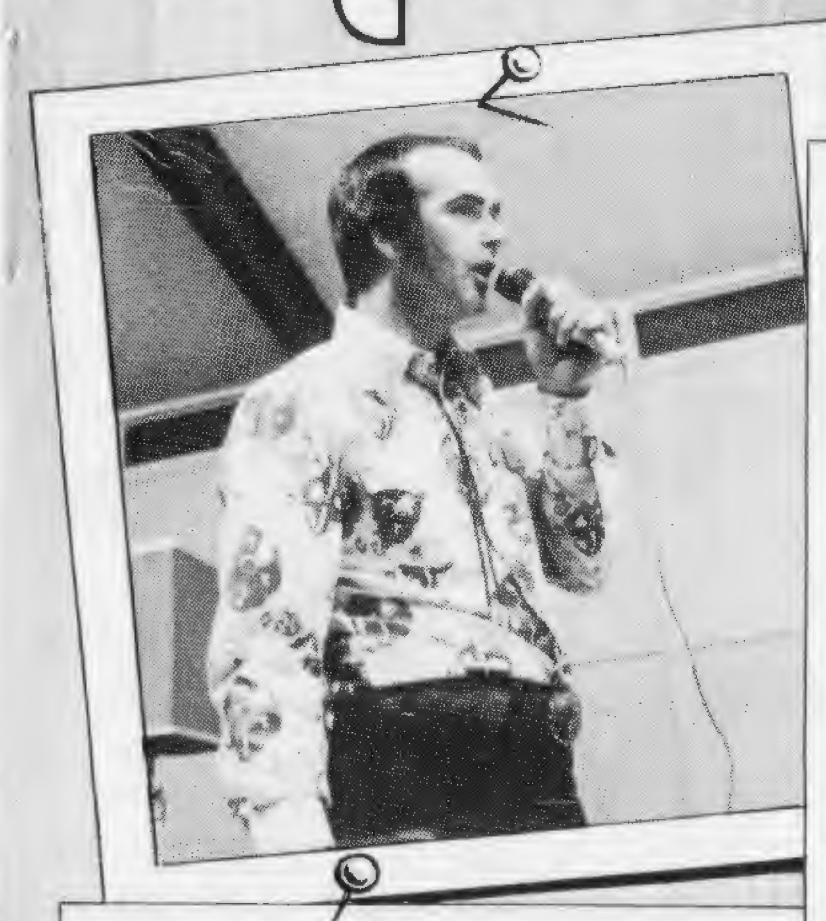
SQUARE DANCING

JULY, 1979

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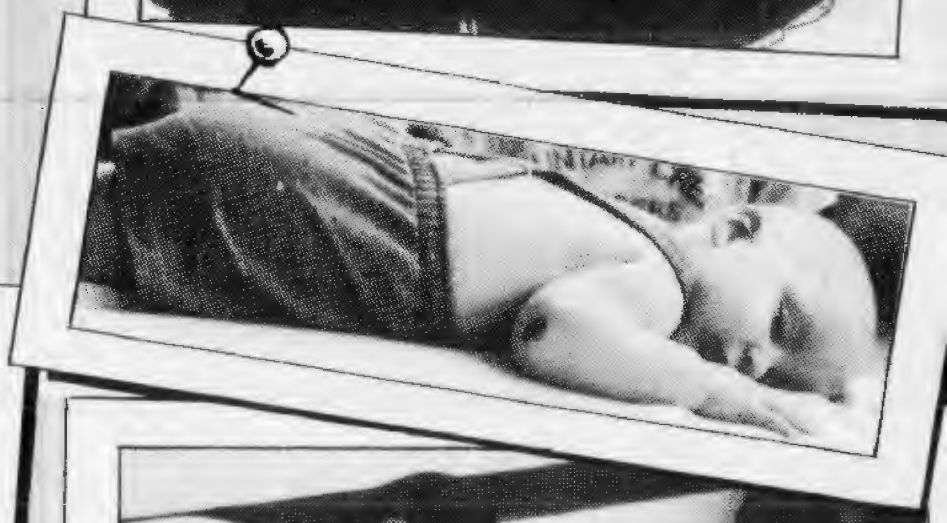




A.S.D.S. PHOTO CONTEST WINNER

(see story page 8)











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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Would like to take this opportunity to thank you for six years of pleasant reading and information you have given me. I can't wait until the next issue (of SQUARE DANCING Magazine) arrives. The help it has given me in my calling and dancing can't be measured. Keep up the good work.

Patrick McBride
Grand Junction, Colorado

Dear Editor:

We are particularly anxious to receive the Premium LP albums for several reasons. We find the 1977 and 1978 records extremely valuable in our home workshops and are looking forward to more exposure to several of the movements in the '79 Mainstream Experimental album. More importantly, your Basic album features our favorite caller. After drifting away from square dancing for several years, Bob Johnston was our retread instructor and later our home club caller. You can

(Please turn to page 47)



7 As I See It by Bob Osgood
9 Learner's Classes
12 Publication Profile
13 National Square Dance Convention
14 Traditional Treasury by Ed Butenhof
15 Quarterly Movements Selections
16 Take a Good Look
17 The Dancers Walkthru
20 Grammar and Square Dancing by Nell Eblen
21 Tips for Advanced Dancers by Ed Foote
22 Roundancer Module
23 The Callers' Notebook
28 Ladies on the Square
30 Style Lab
33 Round the World of Square Dancing
35 Smooth Dancing
37 Callers/Teachers Workshop
46 Caller of the Month
54 On the Record: Reviews
62 Current Releases
68 Square Dance Date Book

SQUARE DANCING
(ISSN 0037-2889)
OFFICIAL PUBLICATION OF THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY
VOL. XXXI-NO.7

Published monthly for and by Square Dancers and for the general enjoyment of all.

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Membership $7.00 per year includes 12 issues of the Official Magazine

Second Class postage paid at Los Angeles, Calif.
POSTMASTER: Send address changes to

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PLEASE NOTE: Allow at least eight weeks' notice on changes of address. To speed up the change please send the old address label from your SQUARE DANCING magazine along with your new address. Printed in U.S.A.

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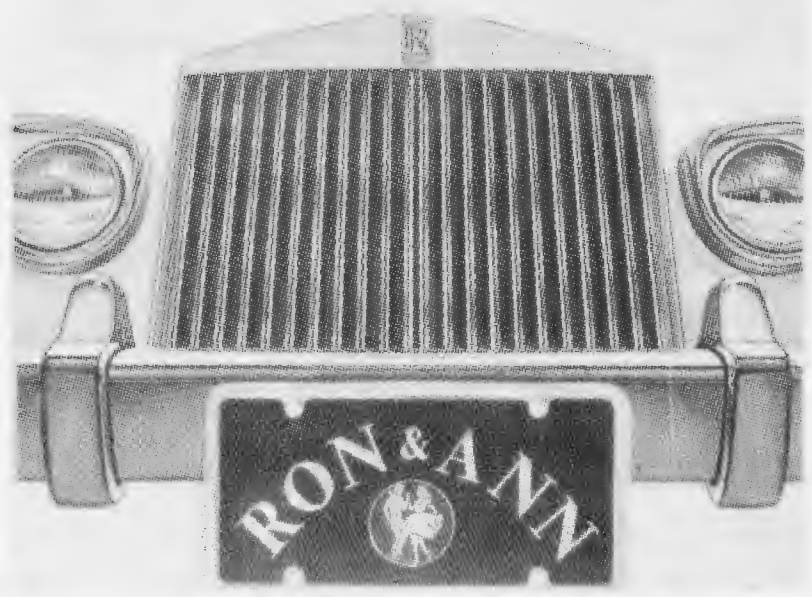
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AS I SEE IT

bob osgood

July, 1979

WE OFTEN REFER to July as our "deep breather month." With the International Callers Convention (CALLERLAB) last April, with LEGACY held in May and with the National Square Dance Convention just completed in Milwaukee last month, we tend to get that letdown feeling that often hits us in early January once the holidays are out of the way. We have absolutely nothing against these big events, — all incidentally, seemed to turn out well this year — but they do cut into one's normal (if there is such a thing) schedule.

Involved as we have been for so many years in square dancing, we should know by now that there is really no "quiet" time. As soon as one event is over it's time to begin planning the next and, as you will see from our lead article (Page 9), it's time once again to give serious consideration to the new classes that will be starting up in the fall.

No matter how many times we may have written some of these things in the past, they are just as important today. Indoctrinating the newcomer into square dancing in such a way that he will stay with us for more than just a few months has always been a challenge. There *is* an answer and we'll be covering some theories on this in a straight-from-the-shoulder approach that could mean changing our concepts of the total square dance picture to deemphasize the importance of the basics and spotlight the superimportance of the friendly, social aspects of a relatively uncomplicated form of square dancing.

Jim Mayo from Massachusetts heads a CALLERLAB committee involved in researching this type of program. While the committee is earnestly looking for successful programs of this type that are now in existence, it is our opinion that the solution will come only when the entire current era of square dancing, from the early 1950s to the present time, is studied. Perhaps as this activity moved through its past and present stages it may very well have come upon exactly what this group is looking for; a time (was it in the late 1950s?) when square dancing had hit "boom" proportions with classes and clubs filled, a time when there were relatively few basics, when directional calling was an art and when the number of lessons required for one to be a competent dancer totalled 20.

Of course we don't suggest that we go back in time, but we are fortunate to have 30 years of contemporary dancing to study from which we could very sincerely discover our answer. It's a challenge!

Old Friends – Down The Drain?

WE DEVELOP CERTAIN ATTACHMENTS in our square dancing just as we do in other phases of our busy lives. Although our callers sometimes claim their dancers are tired of doing a particular singing call or round dance we know from experience that when Joe Lewis sings his "Alabama Jubilee" or Lee Helsel quietly vocalizes "Light In The Window" or some other caller reactivates one of our favorite singing calls from out of the past we have a warm glow of remembrance.

If change is improvement then we've seen much improvement in recent years and yet sometimes, as we become busily involved in up-dating one of the Basic Handbooks, we grieve to see some of our workhorse movements disappearing from the mainstream. As an example, we cut our square dance teeth on the do si do and included it in all the early issues of the Basic Movements Handbooks. Then, as the styles of dancing changed and the do si do was done less and less by contemporary groups, it was finally eliminated from the Handbooks.

From time to time as other basics were added some of our oldtimers were eliminated. Once in a while we would protest. A year ago Ed Gilmore's "arch in the middle and the ends turn in" was dropped. Out of nostalgia we retained and still include it as an "extra" at the basic plateau.

This year another pair of basics, couple backtrack and swat the flea, have been eliminated. They will be missed by some of us to be sure, but we realize that these moves reflect the signs of the times and those who vote democratically on such changes are influenced by what they and other callers are calling at the moment. We wonder whether this isn't leading us into a problem. Do you suppose some day we will look at the list of basics only to discover that the allemande left, the grand right and left and the promenade have been culled with the excuse that they were not currently being danced as much as other movements? It could happen.

Perhaps our ideas of a basic list are different than yours. Maybe we feel that every basic doesn't have to be danced all of the time to remain as a part of what new dancers should be taught. Some basics should be allowed to lie fallow and then pop up again at some future time. Some of these basics are valuable because they *are* retained and *are* available. Old singing calls contain them and like old friends they should be revived from time to time.

We see no problem with change but we like to think that we might leave a good portion of our basic lists intact as a *point of reference*. There should be a representative list of basics that dancers yesterday, today and in the future all know. It may be that the changes and additions should come other than in the Basic Plateaus. Think about it.



A LOOK THAT KILLS — Honorable mention to Spokane Area Council for this shot of dancers Doug and Priscilla Davis breaking up caller, Dick Spooner.

Photo Field Day Number One

OUR COVER INCLUDES a single entry in our recent photo contest and sends to Becky Leake, Bryan, Texas, our check.

Telling it as it is — photographically, is not an easy assignment in square dancing. We are looking for happy, representative, action photos of square dancers and yet we all know that people who may be having an absolute ball as they dance are also concentrating. This means that the smiles and the laughter sometimes come later when the tip is over and the dancers are relaxed. Most square dance photo art that is suitable to hand out to the press is, for that very reason, posed and shot in a studio or under controlled conditions.

We received many entries. Some we will be able to reproduce from time to time in the magazine. All entries will receive an honorable mention and a sincere thanks from us. Before we try such a project again we hope to produce an article or two that is more explicit on the type of material that can and should be used in publicizing this square dance activity.

SQUARE DANCING is FUN! This happy couple, Les and Mary Houser of Dodge City, Kansas, wins an honorable mention for their entry.



Let's take a close look at LEARNER'S CLASSES

Are our classes accomplishing what they are setting out to do? What is their purpose? What are our goals?

EVERY YEAR ABOUT THIS TIME hundreds, perhaps thousands of callers, clubs and associations start to focus their attention on new classes and the educational process involved in bringing new dancers into the realm of square dancing. Before the fall classes begin it seems appropriate to evaluate what has gone on to this point and to look closely at what we hope to accomplish with new dancer classes in the future.

To obtain the broad picture we should look back a few years and realize that in its traditional form there were no classes. People simply came to a square dance and learned as they danced. But then, of course, there were only a handful of basics and much of what was called was simply descriptive English (go forward and back, circle left, make a star, etc.) and the few non-English words (allemande left, do sa do, etc.) could be learned quickly. Then came the era when new terms were being invented. These could not be learned without some form of instruction. In some instances the new recruits would come to the dance a half hour before the regular dance was scheduled to begin. In just a short time they would be briefed on all they would be required to know. Eventually, however, enough terms were introduced into the growing activity that classes were the only answer.

At first classes lasted only 5 or 6 lessons but then, as time went on and as new movements were added to the vocabulary, classes were extended to 10, 15 and then to 20 weeks. Eventually the class cycle leveled off to 30 weeks, long enough for the then existing 75 basics that made up the Basic and Extended Basic Plateaus to be comfortably taught *and learned* by dancers who started out in early October and ended the following April.

To this point new movements that were being added to the Mainstream of square dancing could simply be squeezed into the 30 weeks of instruction. Eventually it meant eliminating some of the frills, some of the party nights and review periods, but still the movements could be taught before the new dancer graduated.

Those who had been through class prior to this and who were now actively dancing got their introduction to the new movements in their regular club dance programs. It was easy to see that a dancer who had been in the activity 4 or 5 years had learned quite a number of basics. The new dancer, destined to dance in the same clubs with the veterans, needed to learn all the older dancers knew before they left their class program.

With the emergence of CALLERLAB and the establishment of internationally recognized plateaus of square dancing, a new dancer could no longer get by with just 75 basics. He now found himself facing a Mainstream list of almost 100 basics that needed to be learned before he graduated. It has been suggested by CALLERLAB that this could be taught in 41 lessons.

To look at all of this realistically, we have placed the 97 basics into a 41 weeks schedule (see page 11). If the clubs these dancers are to enter also include the Mainstream Quarterly Selections, then additional class time or workshopping time is required.

Look at the Goals

What do we hope to accomplish with a beginners class? Is our goal to teach the newcomer as quickly as possible the basics that are presently being danced at mainstream so that they, our friends and neighbors, can join us in our clubs? This, of course, is a part of the answer. If these potential square dancers have reacted favorably to our invitation to join an activity which may play an all important part in their lives, if we have promised that "square dancing is fun," if we have stated that square dancing is *not* difficult and that it is one of the most inexpensive recreational activities available — then we must stand behind our promises and prove that our claims are true.

Almost anybody can be taught the basic movements of square dancing but to teach a person to *be a square dancer*, to move to the music effortlessly and comfortably, to be considerate of the other dancers in the square, and to come away from class ready to share in the pleasures of club dancing, then certain things need to be accomplished early.

Here are the 97 Basics which make up Mainstream. We have listed them in suggested class nights so that you may see the method in which the movements could be presented. In two instances we have marked "review night." This is a catch-up point where more time may be spent in bringing the class to this level. ⟶

The first 10 weeks, if handled properly, *can be* the most significant in the new dancer's experience. Here the basic movements he is taught are not nearly as important as the principles that go along with the teaching. In these early days of his class he learns to *listen*. He learns to react automatically, *not instantly* but a beat or two after the call. He learns to finish one movement completely and comfortably before starting the next. Of course, he learns all of the niceties, the courtesies that go along with a thorough indoctrination.

It Takes Time to Teach

This may sound like no big deal. But it is. How many teachers today take the recommended 41 weeks to teach the 97 basics that are contained in CALLERLAB's 69 Mainstream family groupings?

We work so hard these days to recruit potential dancers. Doesn't this seem like a good time to take a look at our teaching process and provide enough time and patience for the new dancers to become fully oriented before rushing them into club dancing?

One explanation we often hear for short classes is that "our club needs these dancers." Also, "the newcomers are anxious to get the learning phase over with so that they can begin to have *fun* with us in our club." We wonder about these statements. We also wonder about the classes that might *not* be fun. Class time should be a truly joyous experience. It's a time of *discovery*, a time for making new friends, a time for finding out that you have the skill and ability to do something you have never done before. It is a fun time when a husband and wife can discover that there is a recreational activity which, if handled correctly, can provide them pleasure for many years.

As you can see, we're going to be talking straight from the shoulder this month and in the next two months as we prepare for the new classes and take a close look at the square dance picture. Perhaps small classes are the reason for accelerating the learning period. Financially it may not seem to make much sense to carry a class of two squares for ten months. We have noted in a number of instances a dozen or more classes, each one with one or two squares, going on simultaneously in a single area. The pleasures of square dancing are increased when the class is large enough for the dancers to be mixed with each other and their abilities blended. Perhaps this is something that needs to be corrected.

Some areas have realistically pooled their classes so that instead of many small groups one instruction class with 10 or 12 squares or more can be the result. How do the clubs in the area who recruited dancers for such a class benefit, once the class is completed? This has been handled in a number of ways.

One successful method is for each participating club to have one club night to which all the class members are invited. This is a no-charge event where the members of the class and the club get acquainted. In a way this is not unlike a sorority or fraternity get-acquainted or "rush" season. Of course, there are other methods.

What Are The Goals?

However the class is constructed, the goals should be to utilize the best possible teaching, to teach thoroughly and in depth and not to rush the beginners through their lessons. Sponsors and teachers should remember that the principle is for the newcomer to learn *how* to dance, to move to the music smoothly and effortlessly, to contribute to the comfort and pleasure of those with whom they dance, to learn to listen and to react automatically in a relaxed non-jerky, non-stop-and-go manner.

Class time may seem a long way into the future, but be wise, start your planning now. In the next two issues we'll be talking about recruiting programs. We'll give you a sample of our Viewer-Doer flyer and suggest other recruiting tools.

In the September issue we'll discuss mental attitudes, how to bridge the gap from class to club with actual success stories from clubs who have found the secret. We'll include some suggestions to those who serve as "angels," helpers who attend and dance with the newcomers. Of course some of this has been told before, but each year new individuals, new callers, new club officers are faced with the responsibility of making class time a success. We would like to help.

The Mainstream Basics as they fit into a 41-lesson class

FIRST SEMESTER
10 WEEKS
The Basic Program

FIRST NIGHT
1. **Circle Left/Right**
2. **Forward and Back**
3. **Do Sa Do**
4. **Swing**
5. **Promenade**
6. **Single File Promenade**
7. **Split the Ring (One Couple)**
8. **Grand Right and Left Weave the Ring**
9. **Arm Turns**
10. **Couple(s) Separate Divide**
11. **Allemande Left (and Walk, Honors and Square Identification)**

SECOND NIGHT
12. **Bend the Line**
13. **Courtesy Turn**
14. **Two Ladies Chain**
15. **Do Paso**
16. **Right and Left Thru**
17. **Ladies Grand Chain**

THIRD NIGHT
18. **Star/Right, Left**
19. **Star Promenade**
20. **Inside Out — Outside In**
21. **Couples Lead Right**
22. **Circle to a Line**

FOURTH NIGHT
23. **All Around Your Left Hand Lady**
24. **See Saw Your Taw**
25. **Pass Thru**
26. **U Turn Back**
27. **Separate/Go Around One, Two**
28. **Around One/Two to a Line**
29. **Grand Square**

FIFTH NIGHT
30. **California Twirl**
31. **Dive Thru**
32. **Cross Trail Thru**
33. **Wheel Around**

SIXTH NIGHT
34. **Box the Gnat**
35. **Single File Turn Back**
36. **Allemande Thar Star**
37. **Shoot That Star**

SEVENTH NIGHT
38. **Rollaway a Half Sashay**
39. **Alamo Style**
40. **Balance**

EIGHTH NIGHT
41. **Square Thru 1/2, 3/4, Full**
42. **Wrong Way Promenade**
43. **Star Thru**

NINTH NIGHT
44. **Three Quarter Chain**
45. **Promenade 3/4**
46. **Left Square Thru**
47. **Ladies In, Men Sashay**

TENTH NIGHT
48. **Slip the Clutch**
49. **Half Sashay (Standard)**
50. **Wrong Way Thar**

SECOND SEMESTER
15 WEEKS
The Extended Program

ELEVENTH NIGHT
Review all previous material

TWELFTH NIGHT
51. **Turn Thru**
52. **Eight Chain Thru**

THIRTEENTH NIGHT
53. **Ocean Wave/Balance**
54. **Swing Thru**

FOURTEENTH NIGHT
55. **Flutter Wheel**
56. **Sweep a Quarter**

FIFTEENTH NIGHT
57. **Veer Left/Right**
58. **Run**

SIXTEENTH NIGHT
59. **Trade**
60. **Circulate**

SEVENTEENTH NIGHT
61. **Pass to the Center**
62. **Spin the Top**

EIGHTEENTH NIGHT
63. **Trade By**
64. **Zoom**

NINETEENTH NIGHT
65. **Couples Trade**
66. **Wheel and Deal**
67. **Double Pass Thru**

TWENTIETH NIGHT
68. **Couples Circulate**
69. **Alamo Style Swing Thru**

TWENTY-FIRST NIGHT
70. **Box Circulate**

TWENTY-SECOND NIGHT
71. **Split Circulate**
72. **Cross Run**

TWENTY-THIRD NIGHT
73. **Pass the Ocean**
74. **Reverse Flutter Wheel**

TWENTY-FOURTH NIGHT
75. **Left Swing Thru**
76. **Single File Circulate**

TWENTY-FIFTH NIGHT
77. **Ferris Wheel**
78. **Substitute**

THIRD SEMESTER
16 WEEKS
The Mainstream Program

TWENTY-SIXTH NIGHT
Review all previous material

TWENTY-SEVENTH NIGHT
79. **Centers In**
80. **Cast Off**

TWENTY-EIGHTH NIGHT
81. **Cloverleaf**

TWENTY-NINTH NIGHT
82. **Slide Thru**
83. **Fold**

THIRTIETH NIGHT
84. **Dixie Style**
85. **Spin Chain Thru**

THIRTY-FIRST NIGHT
86. **Peel Off**

THIRTY-SECOND NIGHT
87. **Tag the Line**

THIRTY-THIRD NIGHT
88. **Partner Tag**
89. **Curlique**

THIRTY-FOURTH NIGHT
90. **Half Tag the Line**
91. **Cross Fold**

THIRTY-FIFTH NIGHT
92. **Walk and Dodge**

THIRTY-SIXTH NIGHT
93. **Scoot Back**

THIRTY-SEVENTH NIGHT
94. **Fan the Top**

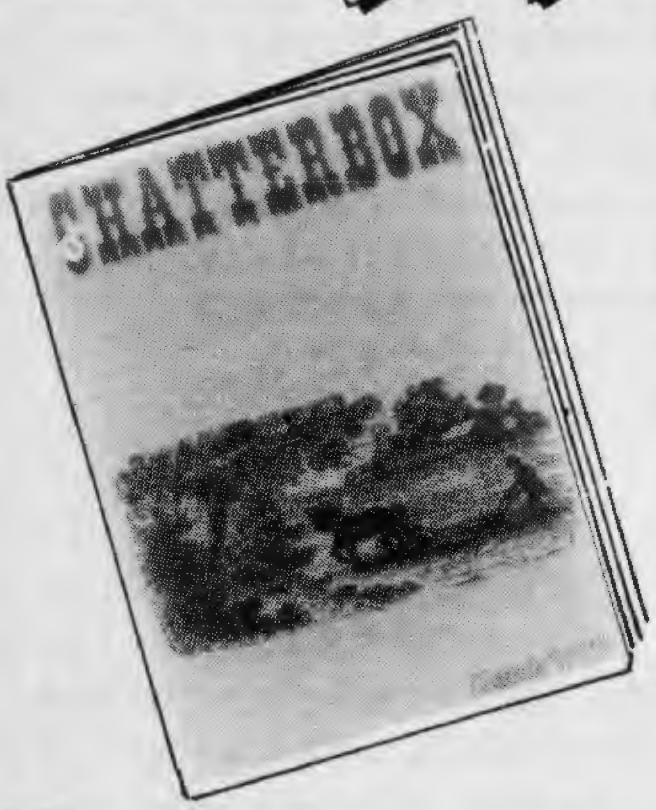
THIRTY-EIGHTH NIGHT
Review Night

THIRTY-NINTH NIGHT
95. **Hinge (Couples/ Single/Partner)**

FORTIETH NIGHT
96. **Centers Out**

FORTY-FIRST NIGHT
97. **Recycle**

PUBLICATION PROFILE



CHATTERBOX
Magazine

TEN YEARS MAY NOT SEEM LIKE a long time in the history of square dancing, but ten years in the life of a square dance publication, when you realize that the publication is from Europe, is a most healthy and respectable period. In was just a decade ago that Jim Cholmondeley, a member of the Board of the European Association of American Square Dance Clubs (EAASDC) decided to put out a newsletter every other month, and he titled it "Chatter-Box." When he rotated back to the States, eventually Chris Vear took over the publication chores, eliminating the hyphen and producing CHATTERBOX as it is known today. At that time the magazine was supported financially from time to time by ECTA, the European Callers and Teachers Association. Today the magazine is the undertaking of Rolf Ph. Schuster, who publishes it monthly from Hamburg, Germany.

All articles appear in both English and German with the dual translations appearing side by side, two columns to each page. The copy is typewritten and laid out in an easily read form.

The current officers for both EAASDC and ECTA appear next to the masthead, and below it are listed the magazine contacts for Belgium, England, Holland and the United States.

Information includes coverage of special dances (mostly in Germany) for the balance of the year; an editor's column; the Caller's Corner written by the ECTA Training Director; CALLERLAB news; write-ups from various local clubs; letters from readers; articles by the magazine's contacts from other countries; information on club dances and miscellaneous square dance fillers.

In looking through the club listings, it's interesting to note more and more German names as caller and/or club contact. As the American military has gradually decreased its bases overseas, the Germans themselves are filling the gaps and carrying square dancing forward, which is certainly a healthy sign. The editor's column for March gives the following: "In Northern Germany the number of EAASDC clubs grew from 2 ten years ago to 9 nowadays. Additional there are at least 8 more groups practicing only square dance and who conform by far the directions of EAASDC, and most of them have ECTA callers calling for them. Further there are numerous groups, schools, and societies who have square dancing in their programs . . . the above mentioned examples are from Northern Germany but they can be applied to whole Europe. On the other hand EAASDC and ECTA are no longer to be considered small branches of the US. They are independent and strong."

Many of the clubs have chosen names for their groups which might appear anywhere in the square dance world. On the other hand it's a delight to note some descriptive names which could only apply to Germany: Ahrensburg Castle Ghosts, Stintfang, Schwarzwald Tanzer and Bavarian Stompers.

Some of the clubs have made good use of alliteration by teaming up their location with a second word, such as Munich Motivators, Kitzingen Klodhoppers, Mannheim Mixers, Stuttgart Strutters, Heilbronn Homesteaders and Soellingen Swingers.

The CHATTERBOX is a compact 6" x 8¼" size; printed on yellow paper and uses a heavier stock for its brown cover. It is then stapled. Advertisements are run at the front and at the rear of the magazine. Club events receive a 50% discount. Artwork is at a minimum but what is included is neat.



IN 1541 HERNANDO DESOTO discovered the Mighty Mississippi River from a vantage point near Memphis, Tennessee. Next year over 20,000 square dancers from around the world will converge on another Memphis river bluff for the 29th National Square Dance Convention to be held June 26, 27, 28, 1980.

Come join the fun that weekend at the beautiful Cook Convention Center overlooking Ole Man River. Strike up new friendships or renew old acquaintances. Enjoy some of the finest square, round, and contra dancing ever. Learn new steps in the valuable workshops. Then treat yourself to true Southern Hospitality in one of America's friendliest cities — Memphis.

Whatever your interests, Memphis is a bonanza of things to do and places to see. Visit Graceland, home of the late Elvis Presley, then tour Victorian Village, a collection of beautifully restored homes dating from the late 1800's. History buffs will delight in walking down the winding Indian trials of Chucalissa Indian Village (where DeSoto first sighted the Mississippi River) or reliving the days gone by in the famous Pink Palace Museum. Don't forget to drive down historic Beale Street, birthplace of the blues.

Lots to Do

Kids and adults alike will get a big kick out of Libertyland Theme Park, with rides, shows and games for all ages. Of course, no vacation to Memphis would be complete without a cruise on the Mississippi aboard the paddlewheeler, Memphis Queen. And after the final tip each evening, square dancers can meet in Overton Square, a popular gathering spot of restaurants, nightclubs and shops (even an ice skating rink if you still have the energy).

Memphis, Tennessee, invites you to register now for the 29th National Square Dance Convention, June 26, 27, and 28, 1980. This will truly be one "Dixie Style to a RIVER Wave" you'll never forget!

For advance registration, contact: 29th National Square Dance Convention, P.O. Box 30170, Memphis, Tennessee 38130 (or for more information only: Box 18442, Memphis, Tennessee 38118).

A New Look For Legacy

In its most recent biennial meeting, held May 10-13 in Louisville, Kentucky, LEGACY, the communications group for the square dancing activity, extended its effectiveness by electing a Chairman, an Executive Secretary, and an Executive Committee. It was felt that with the enlarged objectives of this group it could operate more effectively with this expanded organization concept. Elected as the group's first Chairman for the term 1979-81 are Bob and Phyllis Howell, Euclid, Ohio. Executive Secretaries are Dick and Jan Brown, Bellevue, Nebraska. Others on the Executive Committee are Eddie and Alice Colin, New Albany, Indiana, John and Freddie Kaltenthaler, Pocono Pines, Pennsylvania, Stan and Cathie Burdick, Sandusky, Ohio, and Bill and Mary Jenkins, Olmstedville, New York.

Next month we'll have some photos and a story coverage on the LEGACY meeting. Much is in store for the future and we'll outline some of it in the August issue.

Traditional Treasury

By Ed Butenhof

TO ME TRADITIONAL DANCING is determined by style, not by age. Callers have always exercized their creativity by arranging easy movements in new and interesting ways that could be easily taught but were "different." (It's only recently that callers have found it necessary to burden the dancer with a lot of memorization. Such memorization of patterns used to be the caller's job.)

The dances featured this month were written by callers who used music very carefully and composed dances which flow smoothly and interestingly, using simple directions. The first is by the late Ed Gilmore. I learned it some 25 years ago as "Ends Turn In" and I call it as follows:

First and third couples forward and back
Pass thru and separate
Around two to a line of four
Lines go forward and back, pass thru
Arch in the middle, ends turn in
(Outsides California twirl)
Circle four in the center
Centers pass thru, split two
Around one to a line of four
Lines go forward and back, pass thru
Arch in the middle, ends turn in
(Outsides California twirl)
Circle four in the center
Centers pass thru, allemande left
Grand right and left

The second one is by Chip Hendrickson of Connecticut (who's very much alive). He calls it "Wednesday Nite Set" and it starts, not from a square but from facing lines of four, (heads lead right, circle to a line, ladies chain), with partners across from each other and couple one closest to the caller. (Use a well phrased reel or hoedown.)

Lines go forward and back (8 cts)
Two hand turn with partner (8 cts)
Groups of four circle left (8)
Circle right (8)
Ladies chain (8), chain back (8)
First couple swing (8)
First couple promenade to the bottom
(The other couples cross to the opposite line after the first couple goes by. Remember, your partner is across from you, not beside you.)

Everyone is now in the opposite line from where they began and with a different person beside them, but with the same partner across from them. We again have lines of facing couples and when the sequence is done four times in all, everyone is back to their starting position.

Editor's Note: Just as a reminder, Ed Butenhof welcomes your correspondence with ideas to be included in the Traditional Treasury at some possible future date. Write directly to Ed at 399 Cobbs Hill Drive, Rochester NY 14610.

Reports on the Big One and Other Items

The 28th National Square Dance Convention held this past month in Milwaukee, Wisconsin, was unique in a number of ways. Its theme, "Smooth and Uniform Dancing," was worked into clinics on rounds, contras, and square dancing. As in the past many first timers attended *the big one* and early reports indicate extreme interest in the panels, clinics and workshops. Look for a more complete report in a coming issue.

Summer issues are becoming more significant with each passing year. The August magazine, of course, will include your 1979-1980 Square Dance Directory, plus more planning notes for New Dancers. Then it's on to September with Square Dance Week and the start of classes for the beginners. Watch for these issues.

THE QUARTERLY MOVEMENT REPORT

JULY — AUGUST — SEPTEMBER

BY CALLERLAB

QS

Track and Trade and Make Me a Column have been selected

FOR THE QUARTER beginning July 1, 1979, CALLERLAB has selected two calls for their Quarterly Selection. The first call is Track and Trade, written by Ed Fraidenburg in 1976 (also re-written by Ron Schneider in 1978 as Launch It). The second call is Make Me a Column by Dick Bayer. CALLERLAB urges all callers to use these two calls during the quarter beginning July 1, 1979, and further urges all callers to standardize the name to Track and Trade, since this call is more descriptive to the dancer. As an aside callers might mention that dancers may hear the call "Launch It" and they should do the "Track and Trade" action.

Track and Trade: Starting from columns, the lead two dancers promenade around the outside as in Track II. Trailing two dancers extend to a half tag formation and trade. The movement ends in two-faced lines. (For ease of learning CALLERLAB's examples use boys in leading positions.)

From a static square
Heads star thru, double pass thru
Girls do a U turn back
Track and trade, ferris wheel
Centers pass thru, allemande left

From 1P2P lines
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters
Pass thru, U turn back
Touch a quarter, track and trade
Couples circulate
Bend the line, star thru
Pass thru, trade by
Star thru (1P2P lines)

Make Me a Column: Starting from two-faced lines, centers facing in step forward and walk straight ahead to become the lead dancer in a column. Ends facing in follow along behind to become number two dancer in the column. Centers facing out turn toward the center and fall in behind the end who was facing in and follow to become dancer number three in the column while the ends facing out turn toward the centers and follow the adjacent center dancer to become the number four dancer in the column. Movement ends in right or left hand columns, depending on the starting two-faced lines.

From a static square
Heads lead right, veer left
Make me a column
Everybody trade and roll
Allemande left

From 1P2P lines
Pass thru, girls fold
Star thru
Make me a column
Single file circulate
Boys run, allemande left

* * *

For the months of July, August, and September, CALLERLAB has selected two calls for emphasis in Mainstream dancing. The two calls selected are Pass the Ocean and Recycle. Please note that CALLERLAB reaffirmed that Recycle is a no hands move and in Mainstream should be danced from waves only. Callers are urged to use these calls to insure that dancers are comfortable with these basics using a variety of positions and formations.

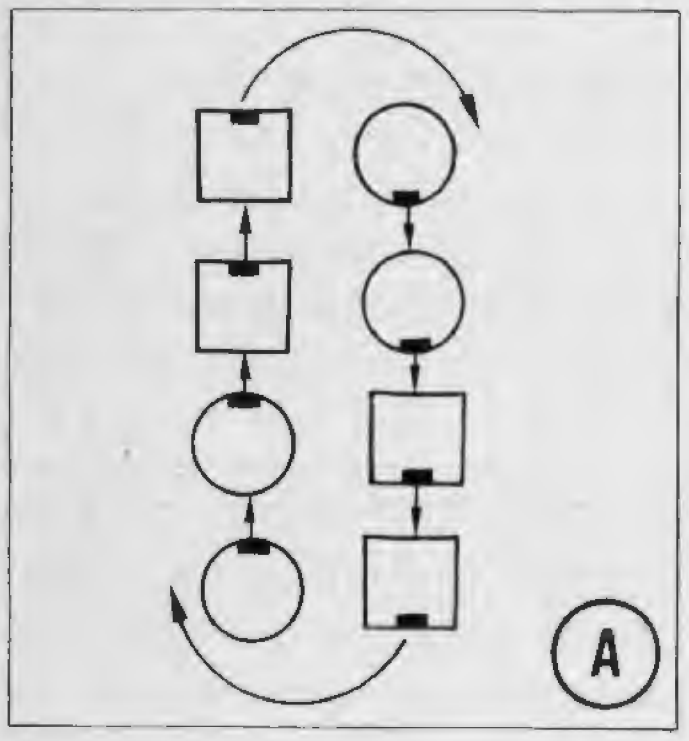
TAKE A GOOD LOOK

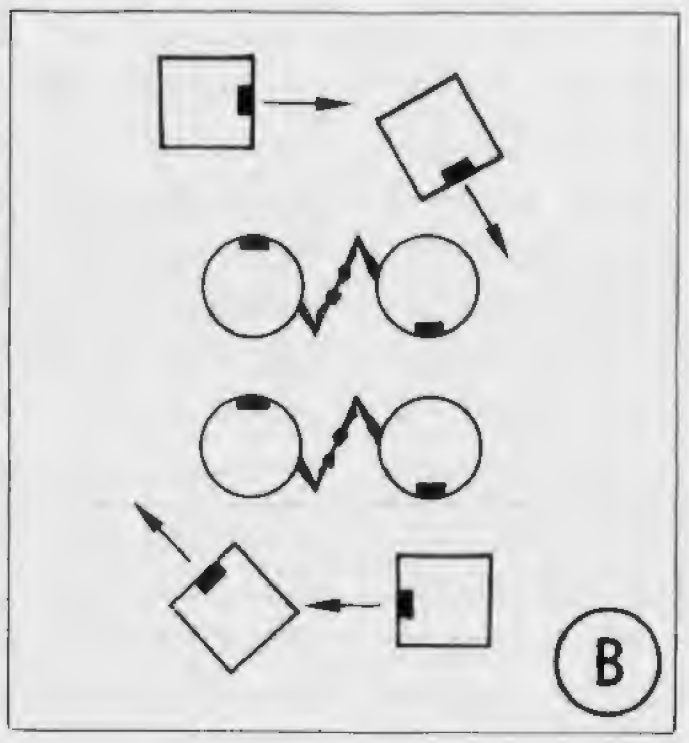
a feature for dancers

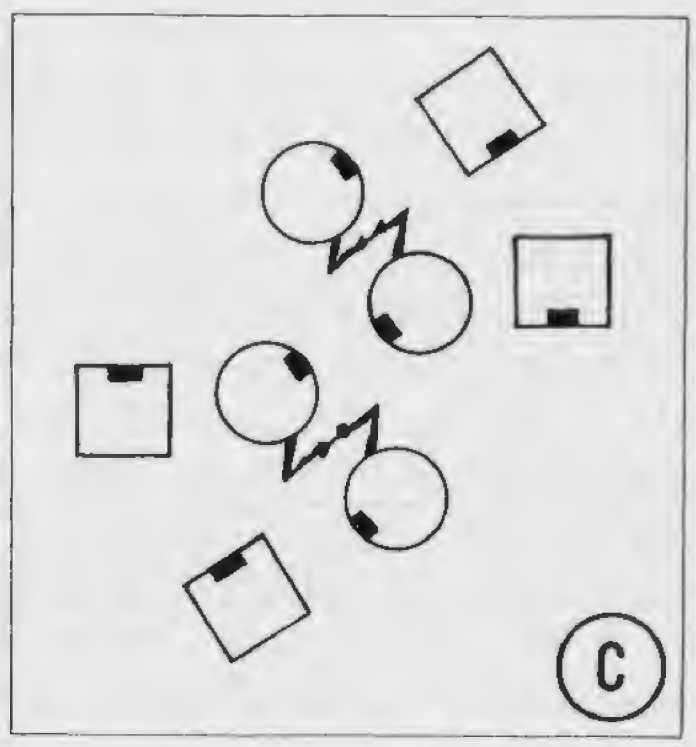


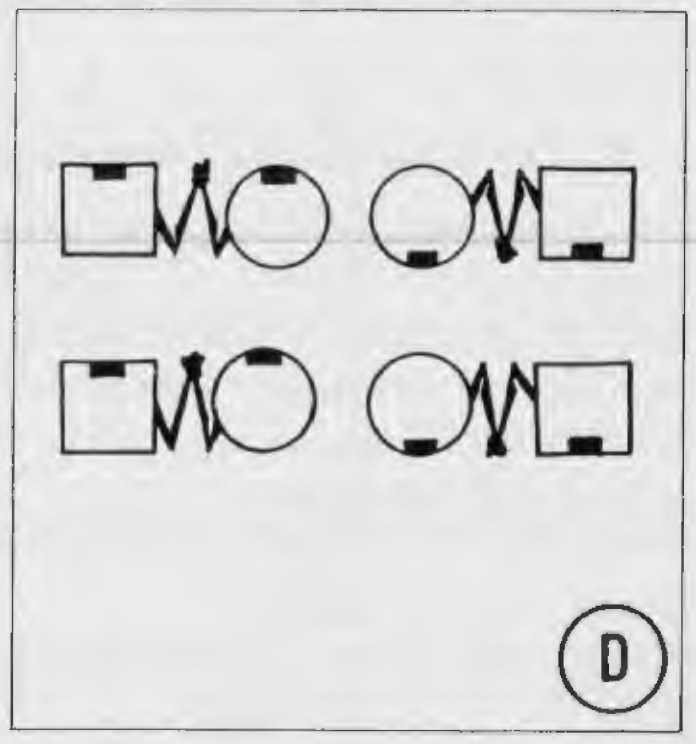
JOE BARBARA

The CALLERLAB quarterly selection, Track and Trade, gets the treatment by Joe and Barbara.









JOE: This month we start workshopping a movement that seems very familiar to us. Actually we hadn't been exposed to it but rather to a pair of movements that contain the same ingredients.

BARBARA: Essentially the two are track II and two steps at a time.

JOE: What we mean to say is that from the same type of column you start out with in doing track II (A), the lead dancers in each of the columns do a track II, while the two trailing dancers start out to do the same maneuver they would do in two steps at time.

BARBARA: Let's say that the movement (B) has started. The men (in this example) have moved forward and around, as they would in track II. The ladies have moved forward as they might start out in doing two steps at a time, until they have become adjacent and they trade (C). Finishing the trade, they take hands with the new person who has moved up adjacent to them (D), where they end the movement in two, two-faced lines.

JOE: It's a nice, flowing movement and leads beautifully into a ferris wheel, couples circulate or into a number of other formations.

BARBARA: If our guess is worth anything, we would bet that Track and Trade will be around for a while. It's particularly interesting to us that this movement, originally called Track and Trade, somewhere along the line was changed to Launch It. Then when the CALLERLAB Quarterly Movement Committee selected it, the feeling was that the term Track and Trade was more suitable in a number of ways.

JOE: Recently we have noticed a number of instances where the titles of the new movements appear to be more fitting and callers tell us that the direction seems to be toward more descriptive calls.

The Dancers Walkthru

A LOOK AT CLUB MEETINGS

BETTY WOLF, Associate Editor of Pen-Del FED FAX, recently wrote an article asking dancers to take a look at how their clubs were being managed. It's a good idea for all of us to stop, now and then, to check our club operations and see if they are accomplishing what they should. Here is what she had to say:

Do you indulge in "Sunday morning quarterbacking" after your club dance is over? Is your mood one of satisfaction and contentment, already looking foward to the next dance? Read no further if your answer is a resounding yes.

All too often the looking back is filled with a mixture of resentment, minor complaints, squares falling apart, money problems, no one willing to run for office, plus all the irritants supplied by Mother Nature in the form of ice and snow, illness, etc. It may help to analyze our activity with the hope of gaining perspective in this changing world of ours.

Time is a major culprit. We must learn to allocate enough time to our management, to our classes, to our new dancers, to our meetings, and to our socializing. There used to be a great deal more time spent on planning sessions, on class orientation and especially on club meetings. If we are to remain healthy and growing, the time must be found for a true evaluation of today's particular problems. There is no square dance computer which will punch out solutions in a matter of seconds.

Starting with club meetings, which are the foundation of all organized square dancing, a quick survey shows that many clubs meet an hour earlier on a dance night, or stay an hour after the dance, immediately placing a limit on the time spent in discussion. Many vital issues are tabled due to the tight schedule. Very little importance is attached to major subjects, giving them a quick run-thru, with the result that new members accept this procedure as correct. The emphasis seems to be greater on escaping an office than on accepting an obligation. With enough time spent in preparing for leadership by serving in a minor capacity, observing the functions of a particular officer, the mystique is eventually removed and replaced with the self-confidence necessary to assume office. There was a time when so much importance was attached to being an officer that dancers actually campaigned for votes. Wouldn't you like to see a return to those good old days?

It is time also to remove some of the commercialism from our relationship with our callers and cuers. Square dancing is not a "buy and sell" arrangement. Callers and cuers are the heart-beat of our fun time. Yes, they must be paid for their talents and the time spent in practice. Aside from this, they can recognize a faltering club, know its weaknesses and work with it towards a solution. But they have to be included in the meetings, discussions and invited to the socializing. Problems have a way of disappearing when enough interest is shown by all of those concerned, and callers and cuers must be interested in the welfare of their clubs, along with the satisfaction of their dancers. Working together prevents molehills from becoming mountains.

• • •

Clubs operate in as many different ways as there are clubs, but Betty's words about time being a culprit is something to be carefully considered. Too often we rush dancers from class to club. Similarly in like manner too often we rush ourselves from dance to dance, not taking the time to enjoy to the fullest what is offered us or in turn to offer our best to it.

Let's not speed by and miss what is at hand. This is not to say that business meetings should usurp the enjoyment of dancing but better planning should lead to better dancing and time spent in eliminating any sort of friction leads to happier dances. And happier dances just leads to more happiness, and who can't do with a little more of that? As the famed beagle, Snoopy, says, "I need all the friends I can get." No doubt if he were a square dancing beagle he would say, "I need all the happy, dancing friends I can get." Let's find them.

LOOKING AHEAD to FALL CLASSES


DEL REY SQUARES

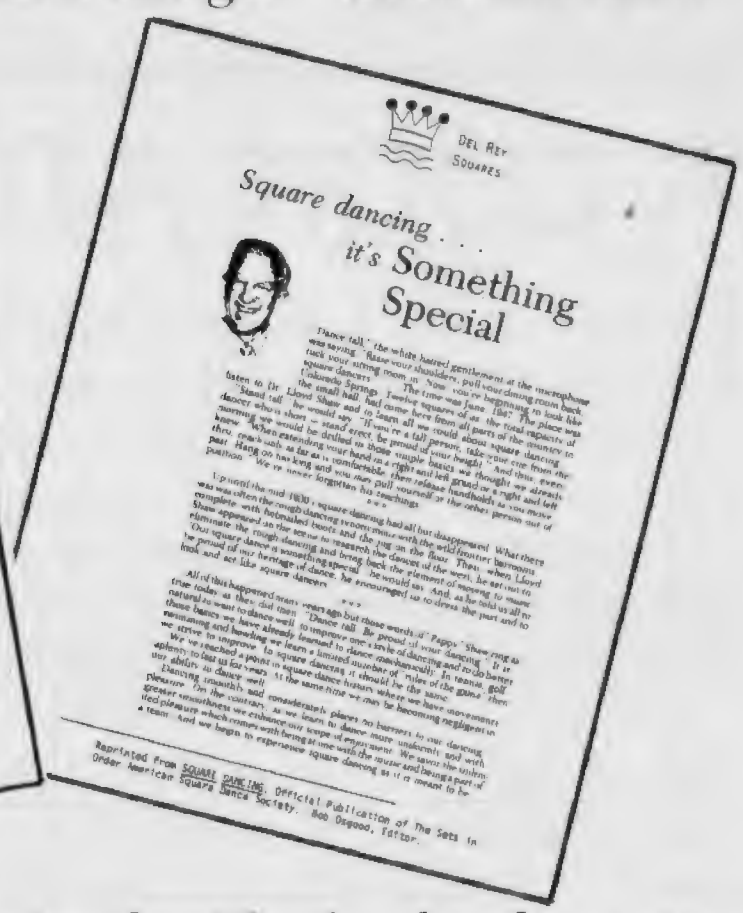
RECYCLE and PASS THE OCEAN

RECYCLE: Starting from an ocean wave setup, the ends of the wave cross [illegible]

PASS THE OCEAN: Two facing couples take thru, then turn to face their partner (quarter in) and step into an ocean wave

STYLING: Upon making the action in [illegible] by rounding the corners a bit and starting the turn as soon as the [illegible] COUNT. Slightly more than a full round was thru. Be sure to finish on [illegible]

Reprinted from SQUARE DANCING, Official Publication of The Sets in Order American Square Dance Society. Bob Osgood, Editor.


DEL REY SQUARES

Square dancing . . . it's Something Special

Reprinted from SQUARE DANCING, Official Publication of The Sets in Order American Square Dance Society. Bob Osgood, Editor.

DOESN'T TIME ZIP BY? It seems as though you've just graduated a class of dancers and then it's already time to think about potentials for the new square dance class in September. It's not a bit too early to get started on your recruiting program and here are some ideas for your club to consider.

From Georgia

The first PR suggestions come from Jerry and Becky Cope of Dillard, Georgia, via the medium of the "Square Dancers Treasure Chest of Ideas" they have compiled.

Newspaper Features: Write stories about square dancing for your local newspaper. Start with some information about square dancing in general, perhaps tying it in with Square Dance Week, September 17-23. Give some of the history of the activity and then include something current which may tantalize the readers. Becky Cope, in one of her articles, referred to square dancing being modern and mentioned a dance which was televised nationally during the half time of a football game. Then end your article with an invitation to a one-night stand or an open class.

Radio Stations: Jerry Cope prepared a tape using a singing call and included a lively discourse about square dancing and a class which was to begin shortly. The local radio station played the tape several times prior to the start of the class as a community service, free of charge.

Flyers and Posters: The Copes recommend the flyers and posters available from this address. When filled out, distributed and posted around the community, they serve to repetitively inform people about the class.

Parents: The Copes donated their services to help teach children and teen-agers both square dancing and clogging. When the class was completed the young people in turn helped Jerry out with his recreation program on Saturday nights. The parents of many of the children came along to watch and soon became so interested that they, and friends they recruited, created a new beginner class. Obviously this says: Look for ways to donate your services and see what you will reap in return.

The Copes admit it takes hours of concentrated effort to get classes started, but it's worth it. Use every opportunity to find and then create some you didn't find to let people know about square dancing. Then once they are a part of it, see that they really enjoy the activity so they'll stay in it.

From California

The Del Rey Squares of Westchester, Cali-

fornia, have had a very successful beginner program — successful in that they keep the majority of those who sign up for a class. They do this in a number of ways, not the least of which is good teaching by their caller. Club angels rotate at the classes so that at least two squares are always on hand to assist. The club includes a variety of short, special activities at some of the class nights. Held during a refreshment break so as not to interfere with the teaching and dancing, the club has had speakers knowledgable about the history of square dancing, exhibition dance groups, fun-type contests, etc.

The Del Rey Squares also give the class members handouts from time to time. Two such giveaways were photostats of pages from this magazine (with our permission); one on how to properly dance Recycle and Pass the Ocean, which the class was then working on, and the other on Dr. Lloyd Shaw and his advice on dancing well. The club is fortunate to have a member who has access to a good reproduction machine so that these reprints came out exceptionally clear.

SQUARE DANCING magazine is delighted to have classes and clubs use its articles for the benefit of their members. That's what we are here for.

What Color Can Do

THE GREATER MEMPHIS Square and Round Dance Association was formed in 1955 with some nine member clubs. Today it represents about 46 square and round dance clubs with approximately 1500 active couples.

Close inspection reveals this pamphlet to be a colorful association yearbook. Great idea!



GREATER MEMPHIS SQUARE AND ROUND DANCE ASSOCIATION – 1978-1979

The WALKTHRU

This past year the association produced a listing of its members and did so in a most colorful way — literally. The size and design of the pamphlet appear at first glance as though it might be a yearly calendar. On closer study, however, it is found to be a pictorial yearbook showing the Association officers, the clubs and the individual members. All are displayed in full color.

Photos are followed with a brief write-up of the history of square dancing in Memphis, a listing of the club schedules and then an alphabetical membership directory giving the name, address and telephone of each member along with what clubs he belongs to.

Lest we sound as though we are repeating ourselves — we are — the full color process is outstanding and does much to enhance the booklet.

BADGE OF THE MONTH



Depicting the rural community of Hartland, Michigan, in which they dance, 12 years ago the organizers named a club the Silver Spurs, and designed a badge where the color and shape faithfully follow the name. Charter members are identified with a large red C in the center of the badge.

In the ensuing years much has happened to the Silver Spurs. They have grown from a small beginning until they now number well over 70 member couples. They have changed location from an elementary school to a hall designed just for dancing and constructed by original members, Jerry and Mary Bitten, and club caller Dick and Marlene Bayer.

This is one of the joys of square dancing — to watch an idea, supported by enthusiastic people, grow and grow!

Grammar

and square dancing

By Nell Eblen, Wichita Falls, Texas

"THE MOST OF OUR MISTAKES are fundamentally grammatical," was once written by Aldoux Huxley. Have you ever stopped to think that this statement also might apply to square dancing? Look, if you will, at some of the grammar difficulties we run into in our activity.

THE PERSONAL PRONOUN

Too often dancers make the mistake of using only the first person singular, I, instead of the first person plural, we. Many a problem could be solved or aided if a dancer would be less concerned with "How I want to dance," and more interested in "What can we do together?" The I approach often means a person dances as he wants to regardless of how it might throw off the timing of the caller or be discourteous to others in the square. His individual bumps and extra twirls can wreak havoc with the smoothness and enjoyment of the pattern. His cry, "Let the hammer down," is an argument for what he wants and not what may keep the entire floor dancing. Square dancing is advocated for all, but this individual would leave out the majority to satisfy himself.

THE TENSE

Another grammatical problem is one of tense, that of relying only on the past tense or the future tense and ignoring the present tense. Some dancers and callers alike fool themselves into thinking that the way they've always done it (the past tense) is the only way it can be done. These are the people who resist change even when they have been shown that some particular change will be an improvement. Then there are those who live in the future tense, the sweet-by-and-by, and rush to get there, riding roughshod over today. These include those dancers who hurry their friends through class so they can "get out and really dance." Dancers aren't made overnight. They need time to enjoy their present situation. It's important to see the values in both the past and the future and correlate them to the present to make it the very best we can.

THE VOICE

Sometimes we run into a problem of voice in square dancing, that is using the passive instead of the active voice. Too many dropouts remain passive, their voices mute. Let's find out why we lost them and keep from making the same mistakes with the next group. Too many current dancers don't make their voices heard. If we love square dancing, let's speak out for what we believe in. Love, after all, is an active verb and must be used.

THE IMPERSONAL PRONOUN

What about the pronouns, "this' and "these"? Do we remember that "this" field is made up of "these" types of dances: rounds, squares, contras, clogging, solos, challenge, mixers, and so on? It isn't just the type of dancing one person enjoys. All have a place and all must be recognized as a part of the whole, for together they make up the great American National Folk Dance.

Finally, when we've straightened out our square dance grammar, let's remember that it takes everyone working together to put the grammar of the dance into proper use. The callers and the dancers coordinate their separate abilities into a smooth, comfortable, courteous and beautiful activity.

tips for ADVANCED DANCERS

By Ed Foote, Wexford, Pennsylvania

ROUND OFF

Definition: From lines facing out, all turn their backs to the center of the line and clover in. End in a starting double pass thru position.

Problem: Call is often executed roughly by the dancers.

Comment: Call will be rough only if you "cut it too short." There is a tendency for the ends to do a spot 3/4 turn — this is awkward for them and makes the call even more awkward for the centers.

Hint: Think of this call as a cloverleaf. A cloverleaf is a sweeping action which has all looping away from the center 270 degrees, with one person following another. The same thing is happening on a round off.

Tip: Expand the round off to a greater looping motion. This will smooth out the call.

ALL FOUR COUPLE MOVES

A commonly asked question is: What is the difference between All Four Couple moves (on the Advanced List) and All Eight moves (on the Plus 2 List)?

Answer: All Four Couple calls can only begin from a squared set or circle. In the case of the calls listed under this title on the Advanced List (Right and Left Thru, Pass Thru, Star Thru, Curlique, Cross Trail), they all involve everyone facing their corner and passing by their corner. There are some other calls that, because of the definition, do not involve passing by a corner.

All Eight calls can only begin from a thar or a single file setup, as right and left grand.

Occasionally a caller will use the wrong prefix. From a squared set he might say "All Eight Right and Left Thru." While technically impossible to do, the dancers all know he meant "All Four Couples Right and Left Thru" and will do this call.

Most calls have to be either All Four Couples or All Eight. But it is interesting to note that there are a few which can be called both ways. For example, we know "All Eight Spin the Top" from Plus 2. From a squared set if the caller said, "All Four Couples Spin the Top," all would face their corner, walk past their corner to their opposite, and now do an "All Eight Spin the Top." Why? Because when people are facing each other, they start a spin the top with the person they are facing. Since everyone is facing his opposite, everyone must start the call with that person.

Comment: Some people question the usefulness of the All Four Couple moves. However, they are part of a solid foundation of dancing, and it is appropriate that people doing Advanced Level have knowledge of the concept through doing a few simple calls.

DOUBLE STAR THRU

Definition: From facing couples, do a star thru, then a "left star thru" (man touches girl's right hand in his left hand — man turns left 1/4, girl turns right 1/4). End as couples back to back.

Problem: Dancers become confused as to who goes under an arm and who does not on the "left star thru."

Tip: The girl always goes under the man's arm on both parts of the call. The only thing that changes are the hands.

SMOOTH DANCING AT ADVANCED LEVEL

Problem #1: Some Advanced dancers feel it is necessary to "hurry up and wait" when they dance. They will race through a call, and then stand and wait for the next call, instead of blending from one call into the next. This type of "stop and go" dancing is disturbing to others in the set and makes for uncomfortable dancing.

Problem #2: Some people "walk" every call, instead of dancing them to the music. A "walker" totally disrupts the flow of the square, and no one likes to dance with this type of person.

Solution: Get a mental picture of yourself dancing to the music and blending from one call to the next. Now try to follow that picture as you dance. Pretend 25 people are specifi-

(Please turn to page 78)

A R/D Hot Potato

ROUNDANCER MODULE

One of our readers has posed some questions aimed at the record producing companies. He welcomes comments, not only from those who produce round dance records, but also from other teachers, cuers (can't we call them by another name?), and dancers.

ON THE SUBJECT of round dance records, as a round dance cuer I wish to comment on how short the playing time is on most of the newer round dance records. The typical round dance record carries a 1 1/2 to 2 1/4 minute track of music, having a 32 measure dance routine gong through only twice! Some of these rounds are so short in duration (Nickelodian, Belco — 1:47; Take It Easy Polka, Belco — 1:35) that even though many reach the top round dance lists I receive comments from round dancers on how many of their favorite dances are so short they do not have the time to enjoy them to the fullest. By the time they get into the dance it is over!

But I have come out with a partial solution that works well for me. After I purchase a round dance record, I record and extend its length of play so the routine goes through three times instead of just twice. With my recording equipment I extend them in much the same way The Sets in Order American Square Dance Society extends their premium hoedowns. I use some cassette tapes now at dances except for those round dance records which already go through three times.

How about you record companies out there making some round dance records with longer instrumental track? For those who prefer a twice through routine, perhaps we could compromise. Cued round dance records are also great for dancers. Belco seems to be doing an excellent job of this. How about the other companies? – *Dave Lavoie, Austin, Texas.*





Brigitte and Wilfried Engelke –
Hannover, West Germany

THE MEETING of Wilfried and Brigitte Engelke took place at a public school ballroom dance. Brigitte's parents belong to a square dance club in Hannover and they were responsible for getting the couple interested in learning to square dance. Wilfried and Brigitte were married in 1973 and they began traveling to other clubs in Germany, The Netherlands and Belgium. In one year they traveled some 9,000 miles to square dance.

At this time round dancing was unknown in northern Germany. Because of their traveling to other areas they were introduced to this phase of the activity. No one in the home club knew how to round dance and so a round dance leader was hired and a crash course was held. Wilfried became rather discouraged after having been pushed through the basics in 16 hours but they were encouraged by Corky and Paulette Pell (now of San Antonio, Texas) not to become frustrated and to gain more knowledge of round dancing.

In 1975 the Engelkes joined the European Callers and Teachers Association and started their first class in Hannover. Again, it was the encouragement of the Pells that helped them to become involved in teaching and cueing. They continued with their classes, did one-night stands and participated at festivals, jamborees and area dances.

At the present time Wilfried and Brigitte have one club in Hannover, an advanced group in Hamburg, conduct several classes each year, are involved in the annual Weekfestival in Bavaria as well as area club dances and still travel as much as possible. They have visited the United States and in 1977 attended the Southern California Round Dance Teachers Association meeting.

The Engelkes hope to continue in the activity, learn as much as possible about round dancing and have the opportunity to transmit all the fun they have in round dancing to their students and friends.

The CALLERS Notebook

PROGRAMMING WITH SQUARE DANCE MUSIC

By Don Williamson, Greeneville, Tennessee

ARE WE OVERLOOKING a very important ingredient in our square dance programming? The ingredient of which I speak is "The Use of Widely Varied Music to Accomplish our Desired Results."

Thank heavens we are all beginning to see the wisdom in improving teaching methods, in providing more varied but flowing choreography within the framework of the Callerlab suggested levels, and to teaching the importance of stepping (dancing) to the beat of the music. The CALLERLAB theme of "Smooth Dancing" also, in a sense, encompasses all the good habits and courtesies revealed in the well known "Ten Commandments of Square Dancing." To round out this most welcome trend, however, let us not forget the psychology involved, the importance of, and (yes) the actual power of the music we use to set the tone of our dances.

Dancing: An Interpretation of Music

Manning Smith, veteran caller-teacher and dance instructor from Texas, recently defined dancing itself (American Square Dance, February 1979) as "an attempt by the person dancing to interpret the music. Whatever the music is, it tends to be interpreted by dancers in what they feel in the music." If this is true, and I certainly believe it is, then maybe it is time for us all as callers and leaders to place the proper emphasis and take advantage of the wide variety of quality music readily available on today's market. Certainly many of we record producers have allowed some poor quality recordings to slip through our fingers on occasion. One would have to be in the recording business to understand why this happens. There are, however, many great records and an unlimited variety out there for use with just a little screening by the callers and leaders.

All of us vary our music to some degree; however, I for one, sometimes get into the habit of using a few of the latest singing calls and patter records about every night. When I realize what I am doing, I purposely select some different records (both old and new) and I am amazed at how well the dance goes that evening. I have talked with many other callers who tell me they have experienced the same thing. I have also noticed a certain monotony at many festivals. Sometimes I have heard the same hoedown in the main hall five and six times, and sometimes the same singing call has been used twice, and on two occasions (with which I am familiar) three times.

To exaggerate a little, we wouldn't (generally speaking) want loud rock

music, disco, or a "toe tapping" type of music at a funeral. Nor would we want a slow waltz to march in a parade. Doesn't it seem more logical to hear an organ playing softly at a funeral and a brass band playing a march for the parade? Music can make or break many programs. Studies have revealed that the proper kind of music helps cows produce more milk, hens to lay more eggs, and factory workers to produce more and be more content while doing so. Special programmed music helps ease the pain at the doctors' and dentists' offices. Movies or T.V. would be very dull without the carefully written music to emphasize and enhance each dramatic scene. This writer has many times observed first hand the marvelous therapy provided by specially selected music in programming mentally handicapped persons. What would we all do without the music provided us by radio, records, tapes, and T.V. in our homes, cars, dances, churches, and businesses? Life would be pretty dull wouldn't it? Yes, music can help set the pace and establish the type of desired emotional response. If we are going to encourage smooth dancing, then we occasionally need to use some different types of music that enhance this type of dancing.

ABOUT THE AUTHOR: Don Williamson, long associated with square dancing as a caller, traveling caller, teacher, etc., is one of those gifted individuals who is knowledgeable about many things, including the accompaniment music we use with our calling. Owner and producer of Red Boot Records, Don and his associated recording callers have turned out many hit releases. His suggestions in this special article written for SQUARE DANCING Magazine will prove helpful to you in choosing your background music. Not too many years ago the selection of recorded music was extremely limited. Today, however, there is an almost unlimited selection of both hoedowns and singing call accompaniment discs. The question facing the aspiring caller is "What shall I buy?" We hope that this chapter of the callers' notebook will help you in making the right decisions. Our thanks to Don for sharing his knowledge.

It can pay big dividends if we will carry this type of thinking into the selection of recordings for our dances. What kind of music would be best for the first tip of a dance? Would the same type of music be used to open a regular club dance that you would use to open a festival? Would it make a difference whether it was a main dance, a class graduation, an advanced dance, or a workshop? You can bet your boots (Red) it would.

I have observed several dances and festivals where the trend seemed to be to speed the turntable up two or three notches, clip the timing, and drive them every tip with plenty of whooping, hollering, bumping, twirling, yellow rocking and other strange maneuvers. To contrast this I have also seen dances where the music was slowed down every tip, the choreography monotonous, and absolutely no enthusiasm at all. Wouldn't it be much better to give them a little of it all within reasonable limits, certainly encouraging good dancing habits and courtesies at all times? There is a time to build up the floor and a time to calm them down, and the wise use of music along with other calling skills can accomplish this.

I realize that variety in music is not the only ingredient in programming a well-balanced dance. The choreography used, the dance level, the caller's personality and experience, the accoustics, proper ventilation, good floor

surface, and receptive dancers are just a few of the other factors. High frequency dancers involved heavily with intricate choreography and large numbers of new and old calls, for the most part, may not need as much variety in music as the average club dancer. However, they too, enjoy a good change of pace. I recently attended a challenge (C2) level dance with a top billed challenge caller. I observed him as he thrilled the floor with the C2 calls and some APD variations of them; then he closed a two hour program with a beautiful singing call and it was just like adding the frosting to a cake. I personally find this very true with my advanced groups. They really enjoy a singing call, especially if you use some of the advanced material in the song. Many of the veteran callers are masters at this skill, and it adds greatly to their popularity as a caller (in my opinion).

I'm sure you have sensed the excitement in new dancers when they begin to dance some of their first singing calls. They will almost always sing right along with you, especially if it is a familiar tune. Perhaps our discussion of varied music is more dramatically applicable from class level through mainstream level dancing. It is also most unwise and actually difficult to put on a one-night stand with only one or two records.

Carrying this type of thinking into the selection of recordings for our dances, let us decide what type of criteria we would use to select a varied type of music to better program our dances.

This writer suggests that you categorize your records so that you will immediately know which group of records to select from when programming a dance. It will help you greatly in program planning whether you do it before the dance, or if you merely program on the spot. Once you categorize your records then try to include one from each category (or at least several of the categories) in your program. There are many ways to categorize (group) your records. The following happens to be the way I prefer:

1. **Classics** — In this group I include several of the big hits over a period of years. I include those that I personally have had the most success with, and also that I am sure the dancers will recognize and enjoy.

Examples: Summer Sounds, Tie a Yellow Ribbon Round The Old Oak Tree, Good Morning Country Rain, Mollie Brown, Blue Moon of Kentucky, Every Street's a Boulevard, Before I Met You, West Virginia, Y'all Come, You Wore a Tulip, Mountain Dew, Sweet Georgia Brown, Baby Face, Something 'Bout You Baby I Like, Rosalie's Boat.

2. **Popular** — This would include the top 40 tunes over the last few years, plus sounds of the big band era, show tunes, movie themes, jazz, and old "Hit Parade," etc.

Examples: I Write the Songs, Oklahoma, All of Me, My Way, Sunny, Raindrops Keep Falling, Give My Regards to Broadway, etc.

3. **Country and Western** — Many of the songs recorded today are taken from this category.

Examples: Do you Know You Are My Sunshine, I'm All Wrapped Up In You, Fools Fall In Love, It's Been A Great Afternoon, Rendezvous, You Picked

A Fine Time To Leave Me Lucille, Knee Deep, Why Don't You Love Me Like You Used To Do, etc.

4. **Bluegrass** — Very popular especially in certain areas.
Examples: Rolling In My Sweet Baby's Arms, I Wonder Where You Are Tonight, Jesse James, Before I Met You, Uncle Pen, Rocky Top, etc.

5. **Marches** — Very useful for grand marches, exhibitions, and driving dances.
Examples: Grand Colonel March, The Grand Old Flag, Stars And Stripes Forever, etc.

6. **Special Themes** — Holidays, special theme dances, tours, etc.
Examples: Tiny Bubbles, Cocoanuts, Irish Donegal, White Christmas, Roll Out The Barrel (Polka), Grand Old Flag, Let Me Call You Sweetheart, Easter Parade, etc.

7. **New Recordings** — This section is for new records that seem to have potential but have not yet been proven or categorized. Later they will be taken out of the active file or included in one of the above categories.

8. **Contras, Rounds,** special music for special effects, background music, after parties, etc.
A few contras, some classic rounds and easy mixers, are valuable.

Certainly there are many ways to categorize. This is a simple way for me and it works. If you file by number or by label, it doesn't matter. All you need to do is code them in such a way that you immediately are reminded as to their category. Most of them you know anyway, but you may be surprised at the little goodies you overlook by not having something to remind you of how successful the song used to be for you.

Not only should we use a variety in singing calls, but we should use some different sounds in our hoedowns. Nothing excites me more or is more refreshing than to get hold of a new, really good hoedown. No matter how good it is, however, we shouldn't use it over twice in any evening. There are plenty of other good ones, too. Try to work in a couple of different styles of music. If you want to lift the floor and have a driving tip then your patter record might contain a little more instrumentation. If you are workshopping or doing some smooth choreography, you would probably lean toward less instrumentation and select a record with a good snappy but smooth rhythm with a small amount (if any) of lead.

Examples of my present preferences for workshopping: Rock Island Ride; Excelorator Special — Chaparral; Fireball — Kalox; Jekyl Island Ride — Thunderbird.

Examples for exciting the floor (drivers): Smokey Mt. Breakdown — Red Boot; Ruby — Scope; Skillet Lickin' — Blue Star; Thunderbird Romp — Thunderbird.

Examples of extreme variety for excitement: Up Jumped The Devil — Red Boot; Sweet Georgia Brown; Take One — Chaparral; Lisa — Square Tunes.

Examples of novelty hoedowns: Bosanova Patter — Wagon Wheel; Handy — Scope; Sugarfoot Rag — Blue Star; After The Ball — Melody.

I would like to offer some points for consideration in selecting music for square dancing.

Suggestions:

1. Open the dance with an exciting piece of music.

2. Use a smoother type rhythm accented record for workshopping and tips with more involved choreography.

3. Use one novelty type pattern record at least to square them up even if you switch.

4. Don't use hoedown records that feature the same instruments all the time. Switch around among banjo, guitar, piano, vibraphone, mandolin, etc.

5. Be careful not to overuse fiddle tunes.

6. Select from a wide variety of record labels. This in itself provides variety.

7. Use records with 4/4, 2/4, and 6/8 tempo on occasion. The 6/8 rhythm can be a delightful sensation for the dancers. Ex: Who's Your Lady Friend, Hi-Hat Records.

8. Learn to sell your singing calls by taking advantage of your talents and by also taking advantage of any gimmick ideas that may have been on the original recording.

9. Learn to rewrite the choreography of a singing call if it doesn't please you. More and more callers are doing this. Don't miss a good piece of music just because you don't like the choreography.

10. Do one sing-along per dance.

11. Do requests but don't let requests dominate your program.

Be conscious of variety in music just as you are in varying your choreography and you will thank yourself for it over and over again.

WHAT ON EARTH IS HAPPENING TO THE TEXTBOOK? We would like to be able to tell you that final publication of the textbook, which has been running a chapter at a time over the last nine years, is just around the corner. We say, we would like to be able to tell you this. Unfortunately it would not be quite correct. We are still looking for that three weeks of uninterrupted editing time necessary to put it into its final shape. —Editor.

LADIES ON THE SQUARE

THE ENGLISH DART

Part 1

By Lorraine Melrose



VISITING A LOCAL fabric store the other day, I noticed a display for a new type of bodice dart — the English dart. You may be familiar with the French dart which combines the side bust and front waist darts in the manner shown in Figures 1 and 1A. This English dart is similar in that it combines the same two darts, but results in the lines shown in Figure 2. This makes a continuing, unbroken line at the waist seamline.

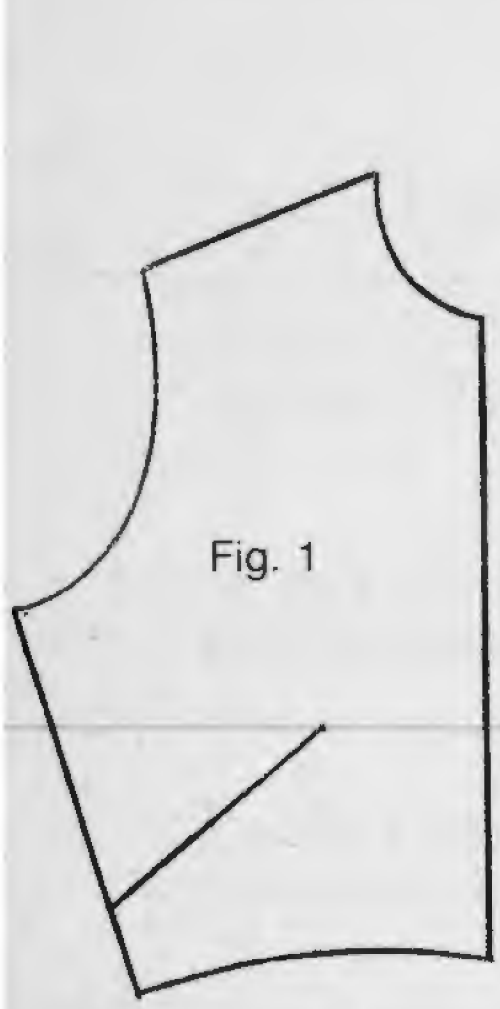


Fig. 1

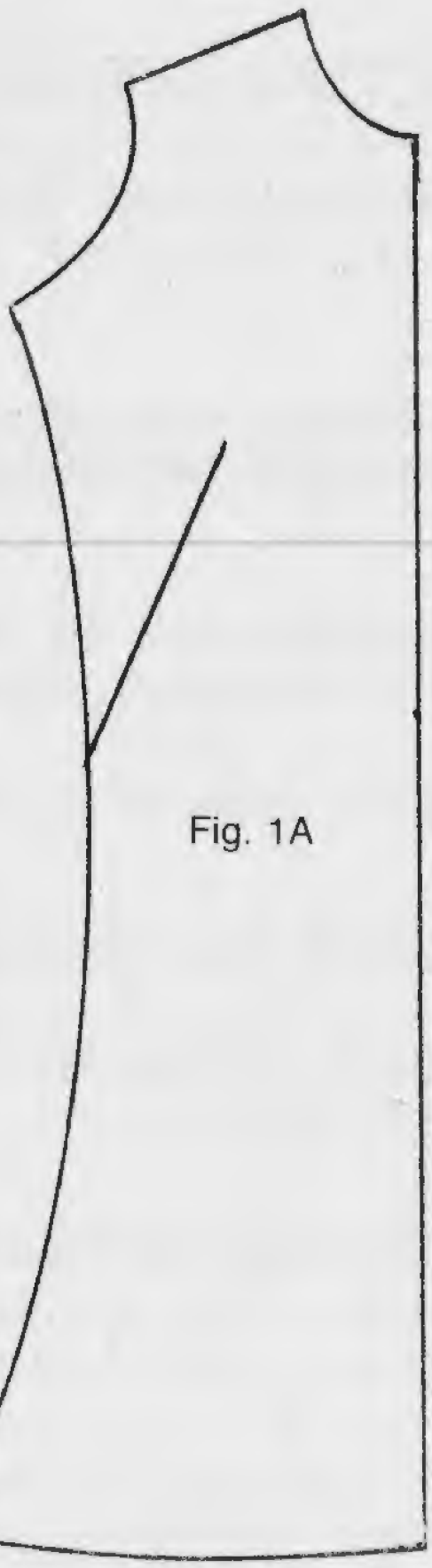


Fig. 1A

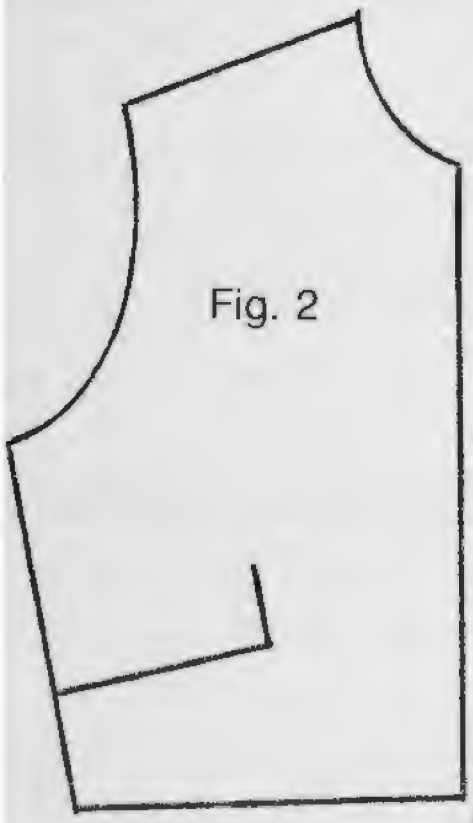


Fig. 2

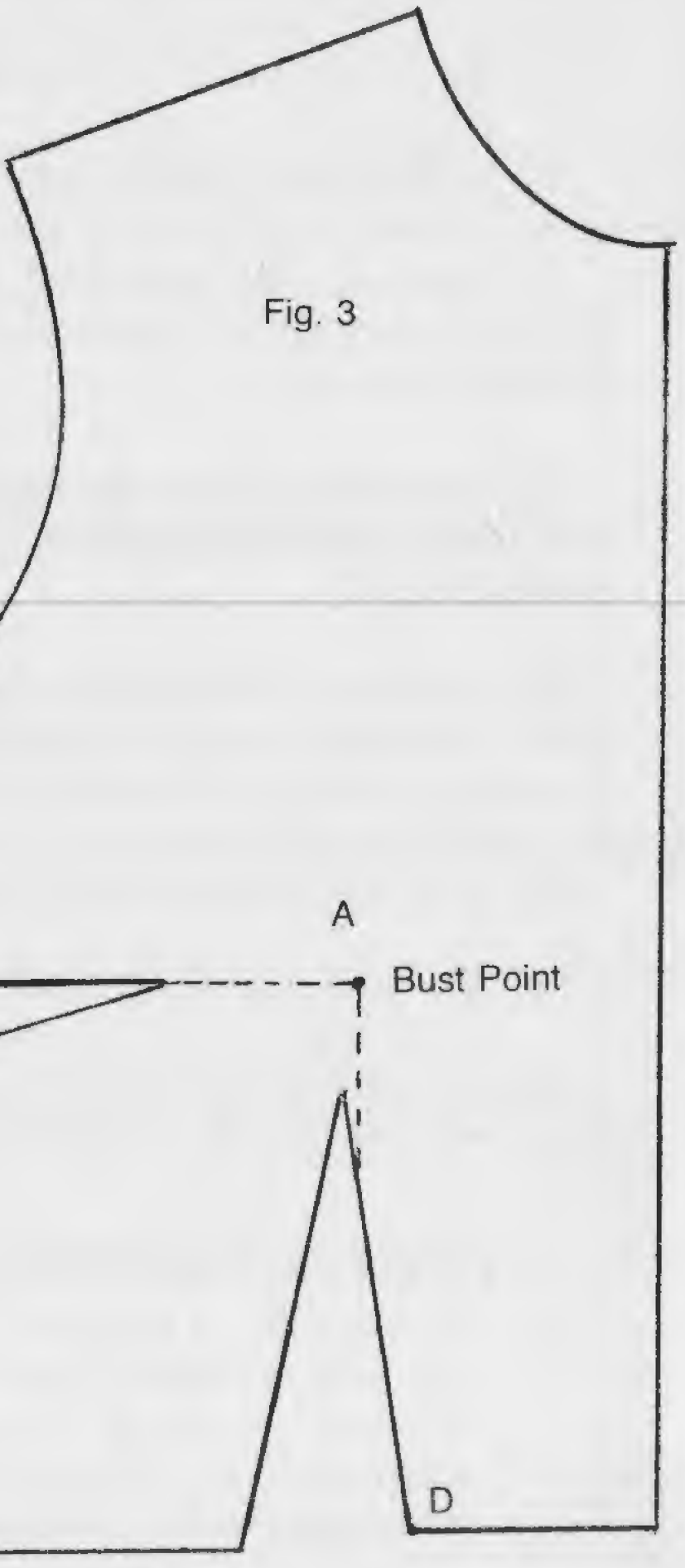


Fig. 3

To prepare your pattern, first copy the bodice pattern piece onto tissue paper. Do not work on your original pattern.

1. Extend the dart lines B and D to meet at bust point (A in Figure 3).

2. Fold the side dart away by matching the dart sides as though to sew the dart (B & C in Figure 3).

3. Decide where you wish to locate line F-E. It will probably be approximately 2" or more below line B-A and either parallel to the waist seamline or to the original dart line or your other choice of location. Cut on this line. (Figure 4)

4. Fold waist dart away by matching line G to line D. (Figure 4)

5. Figure 5 shows resulting pattern. BE SURE TO ADD seam allowances (S.A.) on new opening edges.

To be sure the placement of this new dart is to your satisfaction, make a "muslin." (A muslin is making a try-on sample before cutting into your chosen fabric. It usually is made of muslin — thus the name, but could be of any old or extra fabric on hand. You use it to work out any problems of fitting before cutting into your fabric.) If you make just half of the front, hold it up to yourself and see how it will work. It would be better to make a full muslin, using full front and back pieces. Sew in darts and seams, leaving opening for enough room to try on. Check in front of your mirror for fit.

You can probably already see some possibilities for variations of this pattern, and we'll share some which have occured to us in the next article.

Fig. 4

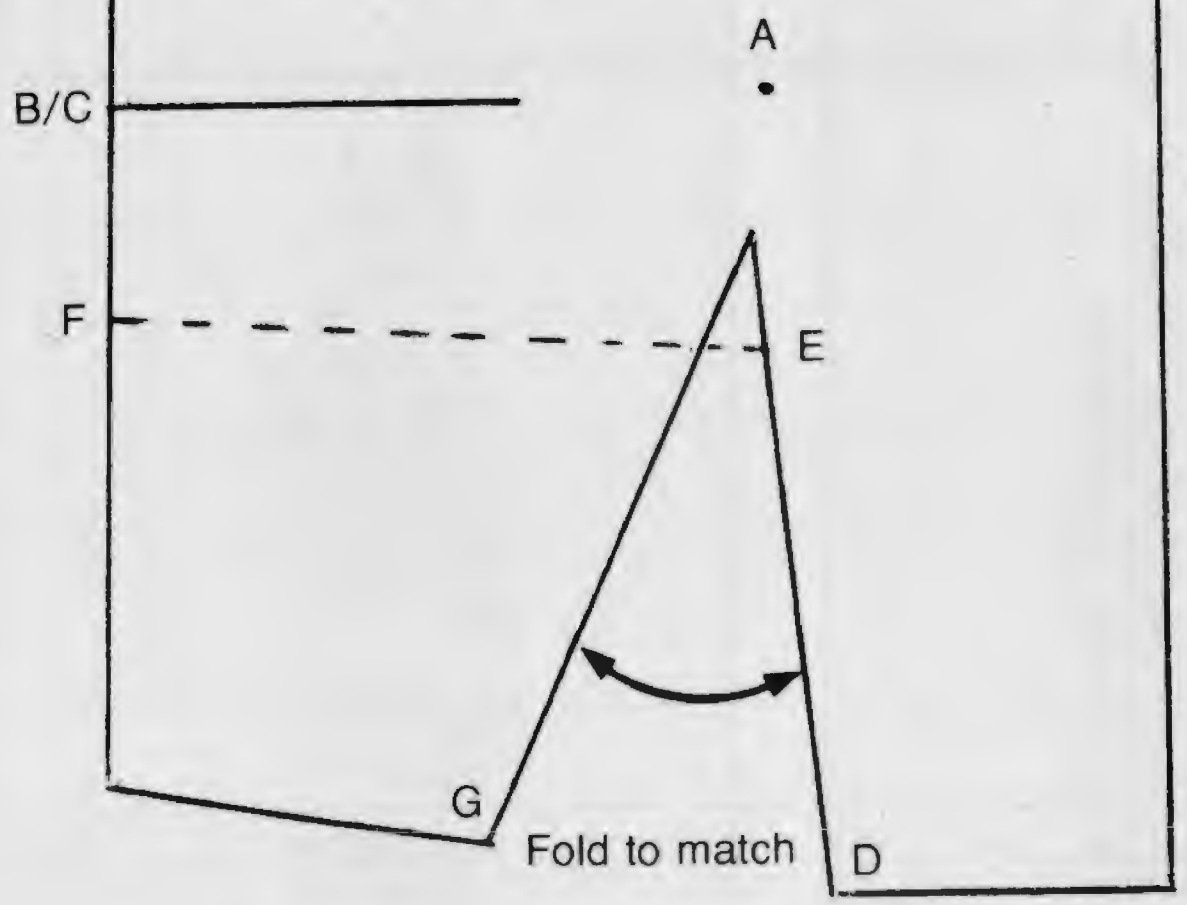
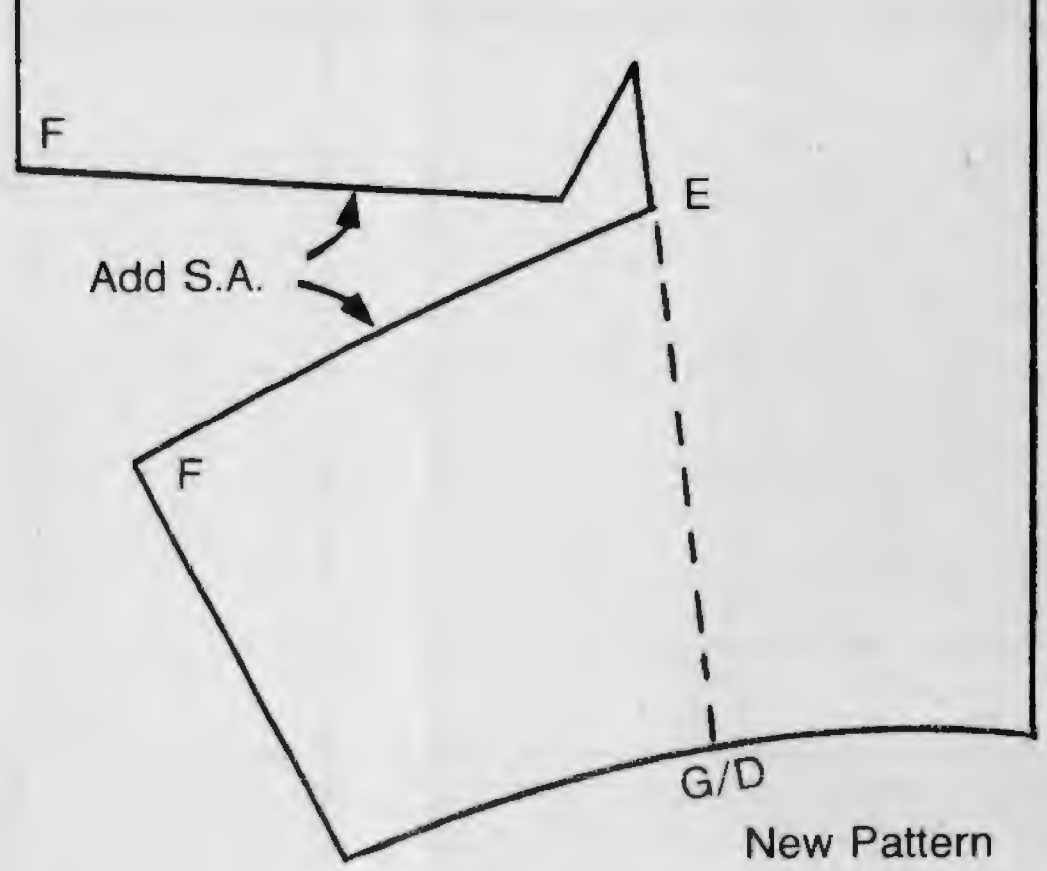


Fig. 5









Style Lab

BICENTENNIAL REEL CONTRA

PERIODICALLY WE TAKE time out from our regular Style Lab square dance picture feature to insert a contra. The increased popularity of these *string* or *line* dances indicate that more and more square dancers and round dancers are discovering the added pleasure and variety afforded by this phase of square dancing. Because you may never have done a contra let us put you into the picture.

We start out this particular dance by having all the men line up on the caller's right and the ladies, facing them, on the caller's left (1). Because this is what is called an alternate duple it simply means that the first couple in













the line (starting at the end nearest the caller) is active and crosses over or exchanges places. The same thing happens to the third, fifth and every other couple. All are now crossed over and have become active (2). The word duple simply means double, two couples working together. As openers each active couple will make a right hand star with the inactive couple who is directly beside (or below) them (3).

As soon as the star has gone all the way around (360°), the dancers release the star and the two ladies do a back-to-back do sa do (4). Rejoining the men, each foursome joins hands and circles left (5) all the way around (360°). Having completed the circle each dancer does a waist swing with his partner (6) and ending the swing (7) the man puts his partner on his right side so that they are in promenade position and facing "down" toward the far end of the hall (8), with right hands joined in front and left hands left free.

After promenading in a column down the hall and away from the caller four steps, the couples wheel around (9) the men backing up and the ladies moving forward (10). Once again in a column, the couples promenade up the hall four steps toward the caller (11). At this point each active couple (remember they













were the ones who originally crossed over) does a zoom (12) as each couple behind them (the inactive couples) wheel around with the men backing up (13). This action has moved all the actives *down* one position.

At this point the two couples circle four (14) just halfway around. Dropping hands the actives are facing *down* while the inactives are facing *up*. All pass through (15).

The couple nearest the head of the line which before was inactive has no one to dance with so they simply stand out or become "dead at the head." Those at the foot who before were active have no one to face so they simply face across and become "dead at the foot." The others are facing a new corner (or one below) at this point and do a do sa do (16). Finishing the do sa do (17), the actives are ready to start the dance again by doing a star by the right with a new corner couple (18).

Those who are inactive at the head and foot simply wait one time through the dance then, when told by the caller, they cross over so that the new couple at the head of the line becomes active while those at the bottom or foot become inactive.

This is a delightful contra and adds a taste of variety to an evening of square dancing.







ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Arkansas

"Lucky Sun Belt 7" Square and Round Dance Convention will be held July 27th and 28th at the Robinson Auditorium Convention Hall in Little Rock. Leo and Roxie Bacon will cue the rounds with the Country Cloggers of Oklahoma on the exhibition team. Arkansas callers and their guests will call the tips. For further information write Nadine Higgins, 6708 Westover Drive, Little Rock 72207.

Missouri

Thunderbird Square Dance Club of Sikeston will hold its 5th Annual Festival at the air-conditioned Skate World in Sikeston on August 3 and 4. Callers will be Bill Volner and Mac Letson. Rounds will be conducted by Buzz and Dianne Pereira. For information contact Mrs. Bill Volner, P.O. Box 702, Sikeston 63801.

Washington

The 11th Leadership Seminar will be presented at the Samuelson-Union Building of the Central Washington State College in Ellensburg on July 13-15 by the Washington State Square and Folk Dance Federation. The purpose of this annual seminar is to acquaint attenders with leadership principles, to embark upon an effective club leadership program or training council and to provide advice on all phases of the square dance activity.

Virginia

The Annual Independence Day Dance, sponsored by the Tidewater Square and Round Dance Council, will be held July 3 at the Norfolk City Arena. Area callers and cuers will provide the talent for the program. All dancers passing through the Norfolk/Virginia Beach area are invited to attend.

Indiana

A week of instruction covering the basic principles of successful round dance leadership is scheduled to be held July 15th to 20th at Turkey Run Inn, Turkey Run State Park in Marshall. Staffed by Clancy and Betty Mueller, Wayne and Norma Wylie will participate as guest staff for three days during the week. Emphasis will be placed on clarification of steps and figures, terminology, programming, individual critique of cueing and teaching and tricks of the trade. Advance registrations are required.

Oregon

Have a square dance vacation in Oregon and visit the Oregon Summer Festival at the Lane County Fairgrounds in Eugene on August 2-5. Lee Kopman will be the featured caller and will conduct workshops and teach clinics for callers. Most of the Festival dancing will be Mainstream plus CALLERLAB Quarterly Selections, but the program will also include dancing at other levels. The round dance program will be coordinated by Lloyd and Elise Ward and Bud and Shirley Parrott, with Oregon round dance instructors teaching rounds in a Showcase Rounds format.

Texas

The Happy Pair Round Dance Club will hold its 2nd Annual Sundance Square and Round Dance Festival on July 14th at the El Paso Civic Center in El Paso. Featured caller will be Bob Cone and Don and Pete Hickman will be in charge of the round dancing. The Festival begins at 1:00 pm with a round dance workshop, followed by a 3:00 pm square dance workshop and an evening dance which begins at 7:00 pm.

Vermont

A rather unique weekend dance is the "Dance in the Clouds" at Jay Peak. The Sixth Annual Dance will be held July 13th, sponsored by the North Country Swingers. The train rides, dancing at the base and top of the mountain where one can see three states and Canada, make it an unusual happening.

The Netherlands

Four leaders also participating in the recently formed square dance callers and round

dance leaders college (see story in the April issue) are: Peter and Ans Hage (R/S/D) and Jac and Yvonne Fransen (S/R/C/D/). This college operates under the umbrella of the NSRDV, The Society for Square and Round Dancers in The Netherlands. The purpose of the college is to promote square and round dancing in the Netherlands and support Callerlab, Roundalab and Legacy.

Michigan

The Diamond Cutters, an advanced square dance group from Marquette, will sponsor a first in Michigan's Upper Peninsula. The Bob Fisk Weekend, August 10-12, will have three Mainstream and three Advanced square dance sessions. Great travel and camping area on the shore of Lake Superior — a great time to beat the summer heat! Contact P. Sanders, 1414 W. Fair, Marquette, MI 49855.

Mississippi

The Seventeenth Annual Mississippi Gulf Coast Square Dance Festival will be held August 3 & 4 in Biloxi. The Convention Center proved to be adequate for the Festival in 1978 so that the second year in the Coliseum Complex should be a happy one. The 24,000 square feet of dancing space gives room for an expanded attendance. Marshall Flippo will lead off on Friday the 3rd and Beryl Main and Dave Taylor will follow on Saturday afternoon and night. Jerry and Barbara Pierce will conduct the round dance program. For further information write to Harold Smith, 4502 Kendall Avenue, Gulfport, MS 39501.

Germany

American square dance caller, Ron Everhart, along with German caller, Lothar Weidich and three squares of American dancers, participated in a 90-minute TV special for German ZDF Network for the promotion of country and western music in Germany. ZDF brought to Germany a number of country western artists and musicians including Ken Curtis, Dave Dudley, John Conlee, Hank Williams' Original Drifting Cowboys, Christy Lane and Bonnie Nelson and her band. The German talent involved in the show included Freddy Quinn, Cisco Berndt and his Truck Stop Band and Susanna. The square dancers opened and closed the show and appeared during the middle of the show, dancing "Rockin' in Rosalie's Boat" to a live orchestra and the calling of Ron and Lothar. There were three performances of the show, all three were taped and shown on prime German TV in April. Those who participated felt that this was a once-in-a-lifetime experience. – *Don & June Pittman.*

Nebraska

Round Dancing is Fun! The Eastern Nebraska Round Dance Association has a fun dance on the 4th Sunday of each month at the IOOF Hall in Omaha. All area leaders and dancers get involved and enjoy the fellowship as well as dancing many routines. Their big event was the May Festival with Charlie and Bettye Procter teaching.

Ontario

In late March 44 members and friends of Woodstock Y Promenaders chartered a bus for a weekend of square dancing and fellowship as guests of the Swinging J's of Toledo, Ohio, and their congenial caller, Jim Schaedler and Phyllis, at the Franklin Park Mall. In addition to square dancing, a guided tour of Blair Museum of Lithophanes and the Toledo Museum of Art, Old Towne and Southwyck Mall were enjoyed. Caller Jack May and his wife, Lil, made a surprise visit during dinner on Sunday. The Y Promenaders express their thanks to those responsible for making the visit an outstanding success. What a wonderful way for dancers from two nations to make new friends and enjoy a weekend of international fun and fellowship! – *George & Betty Brown*

Illinois

Visitors attending the 21st Annual Flower and Garden Show in McCormick Place (Chicago area) saw members of the Menard Whirlers Square Dance Club of Oak Lawn perform to the music of traditional hoedowns and modern singing calls at the Farm Bureau exhibit from March 26th through March 31st. Marvin Labahn produced and called for the two one-hour shows held daily. Each show included an audience participation segment at which time spectators were invited to join with the Menard Whirlers to do a simple basic square dance, circle dance or line dance. Bob and Louis Phelps, presidents of the club, arranged for a total of 42 dancers to perform during the five-day program.

SMOOTH DANCING

Highlights and Footnotes

The theme of smooth and uniform dancing which was spotlighted at last month's 28th National Square Dance Convention and which has been the theme of this publication and others around the world during 1979, continues to be a number one topic. A large number of callers and dancers associations have proclaimed this their observance for the year, with every indication that once the idea of styling and standardization has "caught hold," and once dancers have had the opportunity of experiencing the pleasure of moving comfortably to the music, smooth dancing will become a mainstay of our activity.

Over the last seven months letters have told us of the success of emphasizing smooth dancing in beginner classes and of having workshops on considerate styling among experienced dancers at every level. Some of these letters have brought up points which we may have overlooked. For instance, one caller wrote to remind us that if two facing dancers were to touch, that is step forward and make a palm-to-palm contact with their right hands, and if they were to move forward and around 360° they would take eight steps. It's easy to figure out then that a quarter turn or touch a quarter would take two steps, touch a half would take four steps and touch three-quarters would take six steps. This, indicated the writer, is an easy method of remembering how far to turn.

Any number of writers have reminded us of the importance they put on making a contact with the dancers on each side of them as they completed a movement. This, they indicated, was their way of lining up or being in the right spot for the next call.

Some of the pet peeves of the ladies regarding rough dancing had to do with men who insisted on *churning* the ladies into a twirl for a promenade rather than simply providing them with a well positioned hand, thereby allowing the lady to turn by herself using the man's hand as a support. Other ladies indicated that quite frequently in a courtesy turn the men would have a tendency to grab a fair hunk of flesh and then push rather than guide them around.

On the other side of the coin were the men who complained of the ladies who would not be led or guided but insisted upon doing the leading or guiding themselves, who sometimes swung with such great strength and exuberance that they pulled the men off balance, or those ladies who released from a swing ready to move into a promenade before the man was ready.

Any number of you have written in complaining of partners (men or women) who acted like "dead fish" in an allemande left or in swing thru types of turns from an ocean wave or alamo formation. Equally distressing were the partners (or opponents) who tended to hang on too long in a swing thru, in a right and left grand or any pull by movement.

All-in-all the comments over the months have been enlightening and valuable. Any number of callers have told us that they spent more time this year than ever before in introducing correct styling habits while working with their beginner dancers. This has had the effect of more smooth dancers coming into the clubs.

SOUND BY HILTON



THE AC-300A.

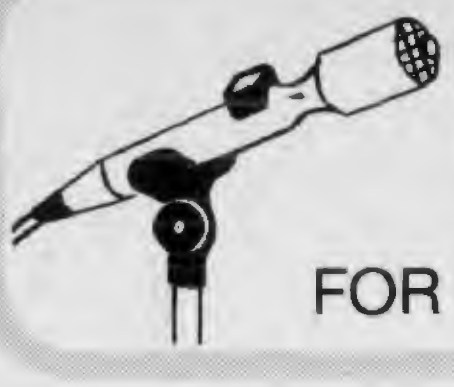
EVERYTHING THAT THE AC-300 HAD, PLUS ALL OF THESE:

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WORKSHOP

FOR LEADERS IN SQUARE AND ROUND DANCING



July 1979

MORE DRILLS FOR THE QUARTERLY SELECTIONS

CAL GOLDEN STARTED THIS SERIES for us several months ago. The drills that he has selected for recent quarterly selections are ones that he used in his clubs, classes and workshops. Cal is an old hand at choreography and, while some of these drills may have originated with Cal, others may be ones which he has found to be effective in working on these specific movements. We hope that you enjoy them.

EXTEND (the tag). We have experienced few problems here. "Extend" originated from a quarter tag position. I am often asked whether it is correct to use the call "extend" or should "extend the tag" be used. Since there are other uses for the single word "extend" (extend the top, etc.) when dancers are moved from any tag position (quarter, half or three quarters), "extend the tag" is the correct call. Distinction may be made between the calls "pass thru," "step thru" and "extend the tag" as follows: A pass thru uses no hands; step thru is directed to dancers in lines or waves with hands joined; extend the tag moves dancers from one tag the line position to the next tag the line position.

1P2P
Pass thru, quarter tag the line
Extend the tag
Split circulate, boys run
Couples circulate
One and half bend the line (you're home)

1P2P
Pass thru, half tag the line
Extend the tag
Extend the tag again
Centers in, cast off three quarters
Touch a quarter, boys run
Pass thru
Allemande left

1P2P, pass thru
Three quarters tag the line
Outsides U turn back
Extend the tag, boys run
Couples circulate once and a half
Bend the line (you're home)

Couples one and three
Right and left thru, flutter wheel
Pass the ocean, extend the tag
Recycle
Square thru five hands
Allemande left

Couples one and three, pass the ocean
Extend the tag
Extend the tag again
Outsides trade, extend the tag
Ladies trade, recycle
Allemande left

One and three, star thru
Double pass thru, peel off and roll
Centers step to an ocean wave, girls trade
Extend the tag, girls trade
Step thru
Allemande left

One and three, pass the ocean
Extend the tag, swing thru
Boys run, half tag left
Trade by
Allemande left

1P2P
Pass thru, half tag
Swing thru, extend the tag
Men swing thru and extend the tag
(Tap her on the shoulder)
Allemande left

Box 1-4, slide thru
Pass the ocean, girls trade
Extend the tag
Center four recycle
Allemande left

Two and four ladies chain
One and three square thru
Slide thru, pass the ocean
Extend the tag
Girls in the wave trade
Recycle, sweep a quarter
Outsides cloverleaf
Centers square thru three quarters
Allemande left

One and three ladies chain
Three quarters around
Side men turn 'em and roll half sashay
Lines of three go forward and back
Touch a quarter, extend
Boys run
Allemande left

Four ladies chain
One and three pass the ocean
Extend the tag, recycle
Sweep a quarter
Right and left thru, pass the ocean
Extend the tag, centers recycle
Sweep a quarter
Outsides cloverleaf, centers curlique
Make right hand star full around
Allemande left

One and three star thru
Double pass thru, leaders turn back
Step to an ocean wave
Extend the tag
Extend the tag again
Centers in cast off three quarters
Star thru, step to an ocean wave
Extend the tag, extend the tag again
Centers out, bend the line
Slide thru, square thru three quarters
Allemande left

TRACK II. With directional calling, variety can be added to this nice flowing movement. Some examples are: From a completed double pass thru position with girls on the right, have girls U Turn Back, boys Track II, girls finish half tag the line which places dancers in two faced lines. From the same setup (completed double pass thru, girls on the right), boys can Track II then face in; girls U Turn Back and finish half tag the line then trade and roll and pass thru to form ocean waves with boys.

1P2P
Pass thru, wheel and deal
Double pass thru, track II
Swing thru, turn thru
Allemande left
Couples one and three, flutter wheel
Sweep a quarter, double pass thru
Track II
Recycle, sweep a quarter
Slide thru
Allemande left

1P2P
Right and left thru
Pass thru, wheel and deal
Double pass thru, track II
Swing thru, boys run
Half tag, walk and dodge
Partner trade and roll
Right and left grand

Couples one and three star thru
Double pass thru, track II
Swing thru, boys run
Ferris wheel
Centers step to an ocean wave
Girls in center trade
Ping pong circulate, extend
Swing thru
Right and left grand

Couples one and two star thru
Double pass thru
Girls turn back, boys track II
Girls finish half tag
(into two faced-line)
Boys circulate, bend the line
Pass thru, partner trade and roll
Grand right and left

Couples one and three star thru
Double pass thru
Girls U turn back
Boys track II and face in
Girls finish half tag, girls hinge
Girls extend, scoot back
Boys run, pass thru
Wheel and deal
Centers right and left thru
Centers square thru three quarters
Allemande left

SPECIAL WORKSHOP EDITORS
Joy Cramlet Round Dances
Ken Kernen Ammunition

1P2P
Pass thru, tag the line
Track II, centers circulate
Girls run, pass thru
Tag the line, track II
Centers circulate, boys run
Touch a quarter, boys run
Allemande left

1P2P
Pass thru, wheel and deal
Double pass thru
Girls U turn back
Boys track II and face in
Girls finish, half tag, trade and roll
Girls step to ocean wave
Ping pong circulate, boys turn thru
Slide thru, ferris wheel
Centers right and left thru
Swing thru, turn thru
Allemande left

PING PONG CIRCULATE. This movement is gaining in popularity. A styling and performance aid here is to get dancers to extend arms (palms up) to form correct ocean waves — not stand side by side as in a line.

Heads pass the ocean
Ping pong circulate
Centers right and left thru
Zoom
Centers square thru three quarters
Allemande left

1P2P
Pass thru, wheel and deal
Centers step to a wave
Ping pong circulate
Extend the tag, swing thru
Extend the tag, outsides trade
Ping pong circulate
Step thru, right and left grand

Couples one and three
Roll a half sashay
Circle half way round
Four men go forward and back
Then square thru four hands
Swing thru, centers run
Ferris wheel, step to an ocean wave
Ping pong circulate
Ping pong circulate, extend the tag
Boys run, touch a quarter
Single file circulate
Six seconds (boys stop beside a girl)
Boys run, allemande left

1P2P
Pass thru, wheel and deal
Centers make a wave
Ping pong circulate, extend the tag
Swing thru, turn thru
Allemande left

1P2P
Pass thru wheel and deal
Centers do sa do to a wave
Ping pong circulate, centers recycle
Centers pass thru
Allemande left

Heads pass the ocean
Ping pong circulate
Ping pong circulate
Center girls trade, recycle
Pass thru
Allemande left

Box 1-4, swing thru
Boys run, tag the line
Cloverleaf, girls swing thru
Ping pong circulate
Extend the tag
Boys run, star thru
Pass thru
Allemande left

1P2P
Pass the ocean
Girls trade, extend the tag
Centers swing thru
Cast off three quarters
Outsides divide, touch a quarter
Coordinate, ferris wheel
Centers step to a wave
Ping pong circulate
Extend the tag, boys run
Ferris wheel
Centers right and left thru
Centers step to a wave
Extend the tag
Everybody step thru
Allemande left

THE 1980 YEARBOOK

Work is now under way for the special collection of more than 1,000 dances fitted into the 1980 Yearbook. All the drills, singing calls, rounds and patter calls which have appeared in the 1978-1979 issues of the workshop will make up the collection. The book will be ready for mailing in mid-December. More information to come.

ROUND DANCES

LOVING YOU — Hi-Hat 972
Choreographers: Eddie and Audrey Palmquist
Comment: An expressive waltz routine to good waltz music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together to** SIDECAR, **Touch, —;**

PART A

1-4 **Fwd/Cross, Side, Recov to** BANJO; **Fwd/Cross, Side, Recov to** SIDECAR; **Fwd/Cross, Side, Recov to** SEMI-CLOSED; **Thru, Side/Close, Side;**
5-8 **Wing to** SIDECAR; **Telemark to** SEMI-CLOSED; **Thru, Side/Close, Side to** BANJO; **Manuv, 2, 3 end** CLOSED **M face** RLOD;

PART B

1-4 **Impetus to** SEMI-CLOSED **Diagonal** COH **&** LOD; **Thru, Side, XIB; Telemark to** SEMI-CLOSED; **Manuv, Side, Bk to** CONTRA BANJO;
5-8 **(Fwd, Fan to** SEMI-CLOSED**) Bk, —, —; Thru, Side, Hinge; —, R Turn, Side; Chair, Recov, Slip Pivot to** CLOSED;

PART C

1-4 **(L) Waltz Turn M face** RLOD; **Bk Turn, Side Hover, Recov end** BANJO **M face** DIAGONAL WALL **&** LOD; **Bk, Side/Close, Side to** SIDECAR; **Cross, Recov, Fwd** SEMI-CLOSED;
5-8 **Left Fallaway; Bk, Bk/Lock, Bk; Bk, Bk Slip, Fwd to** CONTRA BANJO; **Manuv, 2, 3 end** CLOSED **M face** RLOD;

SEQUENCE: A — B — C — B — C — B plus Ending.
Ending:
1-2 **(L) Waltz Turn M face** RLOD; **L Turn M face** WALL, **Side Lunge, —.**

LAZY TWO-STEP — Hi-Hat 972
Choreographers: Eero and Bernice Latvala
Comment: The two-step routine is not difficult. The music really makes one want to dance.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** BUTTERFLY **M face** WALL, **—, Touch, —;**

PART A

1-4 **Face to Face Two-Step; Bk to Bk Two-Step; Basketball Turn —, 2, —; 3, —, 4 face** LOD **in** OPEN, **—;**
5-8 **Fwd, Close, Bk, —; Bk, Close, Fwd M face** WALL **in** BUTTERFLY, **—; Side, Behind, Side, Thru to** OPEN **facing** LOD; **Walk Fwd, —, 2 to** BUTTERFLY, **—;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A:
17-18 Repeat action meas 15-16 Part A except to end CLOSED M face WALL:

PART B

1-4 **Side, Close, Fwd, —; Side, Close, Thru, —; Circle Away, —, 2, —; Together, —, 2, —;**
5-8 **Change Sides Two-Step to** LEFT-OPEN; **Fwd Two-Step; Fwd, Close, Bk, Close; Walk Fwd, —, 2, —;**
9-12 **Change Sides Two-Step to** OPEN; **Fwd Two-Step; Fwd, Close, Bk, Close; Walk Fwd, —, 2 M face** WALL **in** CLOSED, **—;**
13-16 Repeat action meas 1-4 Part B:
17-18 **Fwd, Close, Bk, Close; Walk Fwd, —, 2 to** BUTTERFLY **M face** WALL, **—;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-2 **Side, Close, Side, Close; Apart, —, Point, —.**

SPANISH SERENADE — Grenn 14271
Choreographers: Bob and Jean Kellogg
Comment: A variety of steps in this routine. Good big band sounding music. The tune is "In A Little Spanish Town."

INTRODUCTION

1-4 OPEN-FACING **Wait; Apart, Point, Together to** BANJO, **Touch; Circle Away, 2, 3, —; Together, 2, 3,** SIDECAR, **Touch;**

PART A

1-4 **Run, 2, 3, Brush; 1/2 L Turn M face** RLOD **in** BANJO, **2, Bk, —; Bk, Close, Fwd/Check, Tap; Bk, Lock, Bk, Lock;**
5-8 **L Bk Turn, Side, Fwd, Brush M face** DIAGONAL LOD **&** WALL; **Twisty Vine, 2, 3, 4;** CLOSED **Side, Close, Cross** SIDECAR, **—; Side, Close, Cross end** BANJO, **—;**
9-12 **Progress Side, Close, Cross, —; Side, Close, Cross, —; Fwd, Lock, Fwd, Lock; Fwd/Check, —, Recov** SIDECAR **M facing** LOD, **—;**
13-16 **Bk, Lock, Bk, Lock; Rock Bk, —, Recov/Check, —; Bk, Bk, Side, Front end M facing** RLOD **in** BANJO; **3/4 R Pivot M face** WALL **in** BUTTERFLY, **—, 2, —;**

PART B

1-4 **Point Side, —, Push/Point Side, —; Behind, Side, Thru to** OPEN **face** LOD, **—; Solo L face Buzz, 2, 3, 4 M face** WALL **in** LEFT-OPEN; **Side, Close, Cross end** BUTTERFLY, **—;**
5-8 Using Opposite footwork repeat action meas 1-4 Part B and end CLOSED M face LOD:

9-12 **Side, Close, Cross/Check to** SIDECAR, **—; Recov, Side, Cross-Check to** BANJO, **—; Behind, Side, Behind, Side to** SEMI-CLOSED; **(Twirl) Walk, —, Pickup to** CLOSED, **—;**
13-16 Repeat action meas 9-12 Part B except to end in SIDECAR:

SEQUENCE: A — B — A — B except eliminate meas 16 and **Point Side twd** LOD, —, **Push Point, —.**

FLIRTING MOON — Grenn 14271
Choreographers: Jim and Pauline Corliss
Comment: Nothing unusual in this routine though the music has a definite beat.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** CLOSED **M face** LOD, **—, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Progress Side, Close, Cross, —; Side, Close, Cross, —;**
5-8 **Turn Two-Step; Turn Two-Step M face** LOD; **Fwd, Close, Bk, —; Bk, Close, Fwd, —;**

PART B

1-4 **Side, Close, Apart, —; Side, Close Together to** TAMARA, **—; Wheel R 1/2, 2, 3, —; Turn R face, 2, 3 end** BUTTERFLY **M face** LOD, **—;**
5-8 **Bk, Close, Fwd, —; (L Wrap) In Place, 2, 3, —; (Unwrap) Side, Close, Fwd, —; Side, Close, Bk end** CLOSED **M facing** LOD, **—;**

PART C

1-4 BUTTERFLY **Side, Draw, —, Close; Toe, Heel, Cross/Side, Cross; Toe, Heel, Cross/Side, Cross; Side, Draw, —, Close;**
5-8 **Fwd, Close, Bk, Close; Walk, —, 2, —; Release M's R & W's L hands Breakaway Side, Rock Bk, Recov, —; Side, Rock Bk, Recov to** CLOSED **M facing** LOD, **—;**

SEQUENCE: A — A — B — A — C — C — A — A — B — A except eliminate meas 8 and **Step Apart, Close, Apart/Point, —.**

LIGHT 'N LIVELY — Cem 37029
Choreographers: Phil and Becky Guenthner
Comment: Not a difficult two-step. Good peppy music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Side, Behind, Side, Touch; Side, Behind, Side, Touch end** BANJO **M face** LOD;

PART A

1-4 **Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Side, Close, Cross to** SIDECAR, **—; Side, Close, Cross to** BANJO, **—;**
5-8 CLOSED **Side, Close, Fwd, —; Side, Close, Cross, —; Side, Behind, Side, Front; Pivot, —, 2 end** BANJO **M face** LOD, **—;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end CLOSED:

PART B

1-4 **Side, Close, Cross to** SIDECAR, **—; Side, Close, Cross to** BANJO, **—; (Fishtail) Behind, Side, Fwd, Lock; Fwd, Close, Bk, Close;**
5-8 **Bk Up, 2, 3, Fan to** SEMI-CLOSED; **Step Thru —, Side, Close M face** WALL **in** CLOSED; **Twisty Vine, 2, 3, 4; Pivot, —, 2 end M face** LOD, **—;**
9-12 Repeat action meas 1-8 Part B:
13-16 Repeat action meas 5-8 Part B except to end in BANJO:

SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-2 BANJO **(Twirl) Walk —, 2, —; Apart, —, Point, —.**

WHO STOLE MY HEART AWAY — Cem 37029
Choreographers: Emmett and Monnette Courtney
Comment: Interesting and busy routine. Big band sound music.

INTRODUCTION

1-2 OPEN-FACING **Wait; Apart, Point, Together to** CLOSED **M face** LOD, **Touch;**

PART A

1-4 **Fwd,** CONTRA BANJO **2, Fwd/Lock, Fwd; Fwd, Fwd/Lock, Fwd/Lock, Rock Fwd; Recov, Bk, Bk/Close, Fwd; Fwd, 1/4 R Turn M face** WALL **in** CLOSED, **Side/Close, Side/Close;**
5-8 **Rk Side, Recov, Thru to** REVERSE SEMI-CLOSED **facing** RLOD/**Step, Step; Side** SEMI-CLOSED **face** LOD, **Bk, Bk/Lock, Bk; Rk Bk, Recov, Fwd/Lock, Fwd; Pickup to** CLOSED, **2, Fwd/Close, Fwd;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end M face WALL:

PART B

1-4 **Side/Behind, Recov, Side/Behind, Recov; Side/Close, Side/Close, Point/Close, Point; Behind/Step, Step, Turn** SEMI-CLOSED/**Step, Step; Fwd, 2, 3, Point;**
5-8 OPEN **Away/Step, Step, Together/Step, Step; Away/Step, Step, Together to** BUTTERFLY **M face** WALL/**Step, Step; Twisty Vine, 2, 3, 4 end** BANJO **M face** LOD; **(Fishtail) Cross/Side, Fwd/Lock,**

Fwd, 1/4 R Turn M face WALL **in** CLOSED;

PART C

1-4 **Twisty Vine, 2, 3, 4; 5, 6, (Twirl) 7, Manuv to** CLOSED **M face** RLOD; **Pivot, 2, M face** LOD, **Fwd, 1/4 R Turn M face** WALL; **(Hitch) Fwd/Close, Bk/Close, Side/Close, Point;**

5-8 Repeat action meas 1-4 Part C:

BRIDGE

1-2 Repeat action meas 1 Part B; SEMI-CLOSED **Fwd, 2, 3, Pickup to** CLOSED **M face** LOD;

SEQUENCE: A — B — C — Bridge — A thru meas 15 then in SEMI-CLOSED **Fwd, 2, Thru/Side to** REVERSE SEMI-CLOSED, **Behind.**

FUN WITH HALF TAG

By Tom Hightower, Sacramento, California

Heads pass the ocean
Swing thru, boys run right
Half tag the line, face left
Left allemande

Heads lead right, circle to a line
All swing thru, boys run
In your own four, half tag the line (columns)
Coordinate, girls trade
Bend the line, pass thru
Wheel and deal
Zoom and square thru three quarters
Allemande left

SINGING CALL

SWEET FANTASY

By Bill Terrell, Memphis, Tennessee

Record: Ranch House #304, Flip Instrumental with Bill Terrell

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade inside the ring
Get back and swing circle left I sing
Back in your arms I'm longing to be
Left allemande weave the ring oh oh oh
Sweet fantasy you're the one
Do sa do promenade 'em back home
Back in your arms
Where I'm longing to be sweet fantasy

FIGURE:

Heads star thru California twirl and go
Do sa do corner it's once around you know
Swing thru girls circulate boys trade
Boys run bend the line
Move up to the middle and back slide thru
Square thru three quarters around
Swing corner promenade that old land
Back in your arms
Where I'm longing to be sweet fantasy

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SINGING CALLS

MAGIC CARPET

By Wayne Baldwin, Plano, Texas

Record: Roadrunner #202, Flip Instrumental with Wayne Baldwin

OPENER, MIDDLE BREAK, ENDING

Sides face grand square
Wish I had a magic carpet together we
Could fly we could sail away forever and
Watch the world go by four ladies chain
Straight across the ring chain back promenade
If I could conjure up a secret potion
To steal your heart and make you mine

FIGURE:

Heads square thru count four hands now
Do sa do the corner swing thru two by two
Boys run right bend the line
Go up to the middle and then
A curlique cast off three quarters
Fan the top and then
Swing the corner girl and promenade
If I could conjure up a secret potion
To steal your heart and make you mine

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

TWELFTH STREET RAG

By Ken Bower, Hemet, California

Record: Chaparral #505, Flip Instrumental with Ken Bower

OPENER, MIDDLE BREAK, ENDING

Walk around corner home a do paso
Partner left corner right partner left
Allemande thar men back up walking down the line
Slip the clutch left allemande and weave
In and out until you meet your maid
Do sa do pretty little girl then promenade
Promenade around the ring back home hear me sing
Dancing to the Twelfth Street Rag

FIGURE:

Head couples square thru four hands
Split the sides around one
Make a line of four dance forward eight
Come on back curlique in time
Single file circulate trade and roll to
Face that gal slide thru and
Square thru three quarters
Swing that corner gal and promenade once more
Promenade go around the ring back home hear me sing
Dancing to the Twelfth Street Rag

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

TWO STEPS

By Dr. Myron Redd, Marceline, Missouri

One and three square thru
Swing thru, boys fold
Two steps at a time
Centers square thru three quarters
Left allemande

Head ladies chain
One and three square thru
Swing thru, boys fold
Two steps at a time
***When you get there centers**
Swap around, left allemande
or
***When you get there double pass thru**
Track II, swing thru
Turn thru, left allemande

One and three curlique
Walk and dodge
Swing thru, boys fold
Two steps at a time
Centers swing thru
Box the gnat
Square thru three quarters
Left allemande

Heads square thru
Swing thru, boys run
Bend the line
Right and left thru, curlique
All eight circulate
Boys run, swing thru
Boys run, crossfire
Take two steps at a time
Center four swing thru
Box the gnat
Square thru three quarters
Left allemande

One and three square thru
Swing thru, boys fold
Two steps at a time
Double pass thru
Do a horseshoe turn
(you are now in a Box 1-4 equivalent)
***Swing thru, boys fold**
Take two steps at a time
Centers square thru three quarters
Left allemande

LEFT HANDERS

By Jim Jenkins, San Angelo, Texas

Heads left square thru
See saw to an ocean wave
Left swing thru
Girls trade
Left allemande

GEMS FROM TED

By Ted Wegener, Torrance, California

1P2P Pass thru
California twirl
Ladies lead flutter wheel
Half square thru
Face your partner (on the right)
Flutter wheel
Left allemande

SINGING CALL

SHIRLEY JEAN BERRELL

By Cal Golden, Hot Springs, Arkansas

Record: Gold Star #709, Flip Instrumental with Cal Golden

OPENER:
Circle left
I'm the official historian on Shirley Jean Berrell
Walk around the corner and see saw your taw
Gents star by the right go once around the land
Left allemande the corner weave around the ring
I can tell you her birthday and her daddy's middle name
Do sa do your partner promenade and sing
I caught her the first time she stumbled and fell
And Shirley she knows me just as well
MIDDLE BREAK, ENDING
Sides face grand square
I know where she's ticklish her every little quirk
The funnies she reads her number at work
I know what she stands for what she won't allow
The only thing I don't know is
Where she is right now
Four ladies chain straight across the ring
Chain back home promenade and sing
I caught her the first time
She stumbled and fell
And Shirley she knows me just as well
FIGURE:
One and three flutter wheel and
Sweep a quarter more when you're thru
Pass thru and then you circle four halfway
Then veer to the left couples circulate
Wheel and deal and pass thru trade by then
Slide thru square thru three quarters go
Swing the corner lady promenade her home
I caught her the first time
She stumbled and fell
And Shirley she knows me just as well
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

AMMUNITION

If you have material for use in the Basic Plateau send it to Ken Kernen.

Join hands and circle to the left
Rollaway half sashay, circle left again
Reverse back go single file
One by one go Indian style
Gents reach back with your right hand
Pull her thru and here we go
Change those hands and do paso
Her left and corner by the right
Partner left like an allemande thar
Back that star like a Cadillac car
Slip the clutch, left allemande

Heads go forward and back to town
Turn the opposite lady right hand 'round
Partner left as she comes down
Go out to the corner with a right hand 'round
Now turn partner left like an allemande thar

Gents back up but not too far
Throw in the clutch and don't be slow
Pass 'em once and on you go
The second time you pass right by
To corners all for a left allemande
Now promenade old Suzie Q

Sides to the middle and back to town
Turn opposite lady right hand around
Partner left as she comes down
Go out to the corner and box the gnat
Square thru four the other way back
Be sure it's four then bend the line
Go forward and back
Right to opposite box the gnat
Pull her by, left allemande

Heads roll away half sashay
Square thru four hands that way
Split those two and go around one
Into the middle and square thru three quarters
Separate and go around one
Into the middle just you four
Half square thru, then U turn back
Star thru, pass thru
Left allemande

Sides promenade go half way around
Into the middle and star thru, pass thru
Square thru with the outside two
It's four hands 'round to a line of four
U turn back, lines of four go up and back
Just those who can go right and left thru
Same two cross trail thru
Left allemande

SINGING CALL ADAPTATION

Our singing call this month features a tune that's been a favorite of square dancers for many years and has been used in numerous singing calls, contras and quadrilles. If your tongue doesn't get tangled easily, take a deep breath and use the alternate patter for a surefire crowd pleaser.

DONEGAL

Adapted by Ken Kernen, Phoenix, Arizona

Record: Veer to Donegal MacGregor 2026; The Donegal Jig Kalox 1216; Slaunch to Donegal Blue Star 1551; Slaunch to Donegal Windsor 4183

OPENER, MIDDLE BREAK, ENDING

All four ladies promenade
inside the ring you go
Well come back home and swing that man,
you swing him high and low
Now all four men star by the left,
it's once around you go
Come back home to partners all
and then you do sa do
Allemande that corner, come back
a right and left grand
Hand over hand until you meet
your lady over there
Do sa do go back to back
then promenade the square
You're as welcome as the flowers in May
dear old Donegal

FIGURE

Heads (sides) a right and left thru and
turn that pretty girl
Then pass thru and separate go' round
just one you know
Come into the middle and circle up four
go walking 'round the floor
Roll away, make a right hand star
and to the corner go
Allemande left your corner, go home
and do sa do
Go back and swing the corner
and then you promeno
***Shake hands with all of your neighbors**
and kiss the colleens all
You're as welcome as the flowers in May
to dear old Donegal

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

*ALTERNATE PATTER

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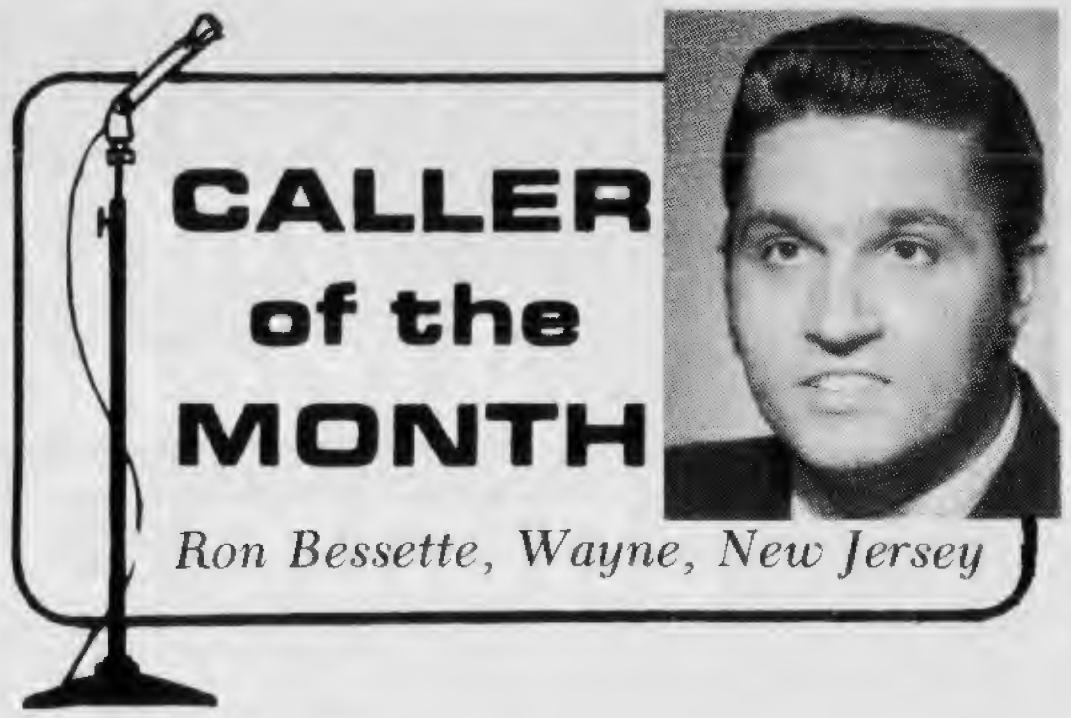
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Ron Bessette, Wayne, New Jersey

AFTER LIVING in Dallas, Texas, for 12 years Ron Bessette was transferred to Wayne, New Jersey, where he, his wife Sandy, and two children now reside.

Ron started calling nine years ago. While living in Dallas he called for two Mainstream Plus II clubs and one Advanced workshop, in addition to conducting three beginner classes each year. He calls all levels, from one-nighters through Advanced workshops.

The Bessettes have attended five National Conventions and eagerly look forward to each additional one.

Ron is a member of CALLERLAB and is active with a beginners class, an Advanced workshop, Plus I and Plus II workshops, in addition to his many weekend bookings. He holds a full time job as Sales Manager, Eastern Region, for Missouri Pacific Truck Lines.

Some of Ron's choreographic efforts have been published in the workshop section of SQUARE DANCING Magazine. The Bessettes enjoy being involved in all phases of square dancing and look forward to meeting many new friends through the activity.

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JP-301 All of Me Round by Ollie/Donna Loehr, Ballwin, Mo. (Flip side cued)

(**LETTERS,** *continued from page 3)*
imagine our pleasure in hearing him call the opening tip (on your record) for the Arabian Hoedowners when we visited them in Dhahran last week. Here in Jubail things are going well. Our first class, whose members later became charter members of our club, was a joint product of your Fundamentals of Square Dancing records and the teaching of Chuck Lovett, who joined us here in Jubail and became our caller in May of last year. We officially became a club last August, choosing "The Jubilants" as our club name. In December Chuck graduated our second class, temporarily swelling our strength to seven squares. Transfers have taken their toll and we now number a little over four squares of enthusiastic (and jubilant) dancers. Our third class was formed in January. We have adopted Ken Anderson's "Whistling Dixie" as our club dance and have a "Jubilation" every week.

Joyce and Joe Burgess
Jubail, Saudi Arabia

Dear Editor:

It is the fast pace that causes dropouts and makes some reluctant to try. If you go on vacation or are sick for two weeks you're sunk. It is the callers who promote the workshops. About time they woke up. Wouldn't it be nice if the workshops were for those who had dropped behind a bit and to bring the older dancers up to date.

Jacob Hess
Freeport, Illinois

Dear Editor:

We returned from Taiwan to Stillwater, Oklahoma, in the summer of 1977. I attended the University for the summer and that September we moved to Norman where I began

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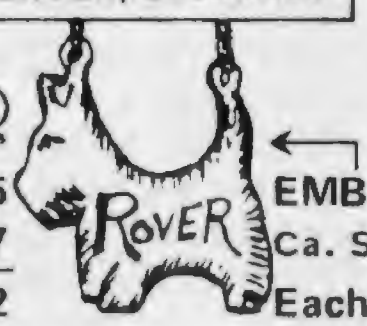
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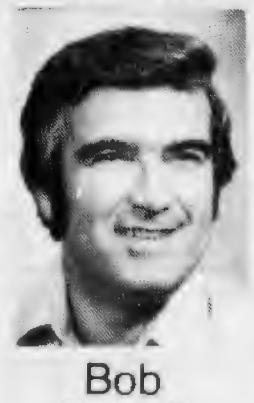
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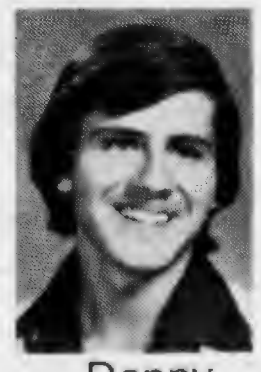
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teaching in the Technical School. Helen was afflicted with severe allergy reactions and it was recommended that we move to Arizona. We accepted the advice and found ourselves in Tucson. In February, 1978, I accepted a position as field engineer with the Raytheon Company in Iran. The experience in Iran turned into chaos, to say the least. Helen came out in November and I followed her in December. To give an example of how things really were: After spending six hours in the terminal waiting for a flight, and finally getting on board, we started to go. A fuel valve malfunctioned and we spent 26 hours sitting in the plane awaiting repairs. We refused to go back to the terminal because of the confusion. We danced with the Teheran Trotters and I was to take over the calling (called one dance before the real trouble began). We're back in Tucson and glad to be here.

Glynn and Helen Condit
Tucson, Arizona

Dear Editor:

I was very impressed by the letter from the hall owner in the April issue. I believe a caller should wear proper square dance attire, even to his club dances . . . something on the western type. Another point, we have been admiring the beautiful ladies of square dancing for many years, especially the way they take personal pride in their appearance . . . makes a man feel proud to be on the floor with them. Then you run into some in pants or pants suits and that spoils the whole atmosphere. So Mr. Hall Owner, I agree with you.

Glen Anthony
Osburn, Idaho

Dear Editor:

We were pleasantly surprised and pleased

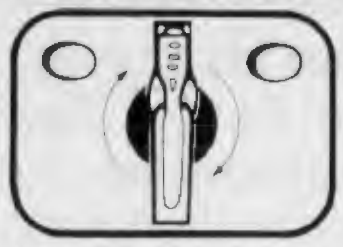
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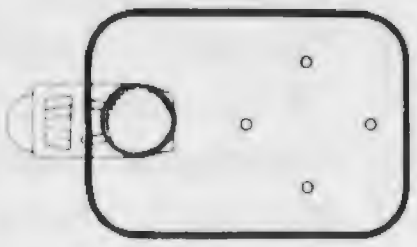
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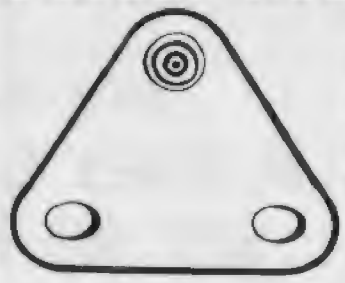
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to see the article and pictures featuring Dave and Bonnie Harry. Since that was written Dave, who is accompanied by his wife Bonnie, an accomplished drummer, now plays not only his accordion but an organ wih his foot! Dave yodels and has such a superior singing voice that it makes one wonder how one person can be blessed with so much talent. If you have never experienced dancing to the Harry's live music, we hope that you will soon have the opportunity to join them at one of their dances which are the most enthusiastic we have ever attended. Dave and Bonnie not only present an image of the best in everything is square dancing, but they live it!

Glen and Cleo Thompson
Salem, Oregon

Dear Editor:

We have been "cover to cover" readers of your fine magazine since we were first introduced to it in 1960 while on active duty with the U.S. Army in Germany. We find much useful information between the covers and always look forward to the next issue. We find



Lee Kopman



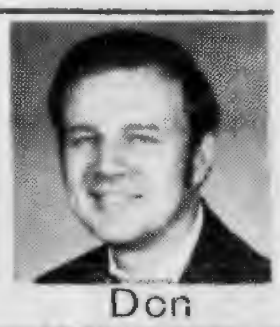
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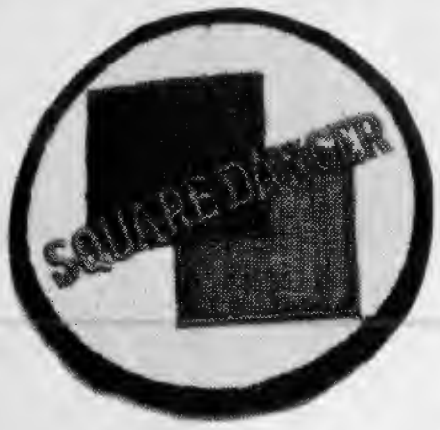
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your comments on the round dances very helpful in selecting some of the rounds used by us at festivals, and in our own club. The comments at the top of each dance are usually very helpful, but this time your reviewer "blew it." I refer you to the comments on page 18 for the dance "Somebody to Love." The comment was, "Nice two-step routine to pleasant music." I agree with the reviewer that it is a nice routine to pleasant music, however, it is a foxtrot, not a two-step. Thanks for the great magazine.

Don and Mary Doerr
El Paso, Texas

The final two letters came to us signed, but each of the correspondents asked to remain anonymous.—Editor.

Dear Editor:

Do you have a solution for this sensitive problem that often occurs in the square dance community? This can alienate people and even cause some people to give up on square dancing altogether if it is not handled tactfully. Certain persons are either careless or unaware of unpleasant body odor. Possibly they may have desensitised olfactory nerves, but it is still unpleasant to dance with them. Bathing and donning of fresh, clean clothes, the normal thing to do, may not be enough. Using a deodorant should be a regular habit of every lady and gentleman to make sure they do not offend. How can you tell this to an offending person gracefully, without hurting any feelings? How would you handle this?

Name Withheld on Request

Dear Editor:

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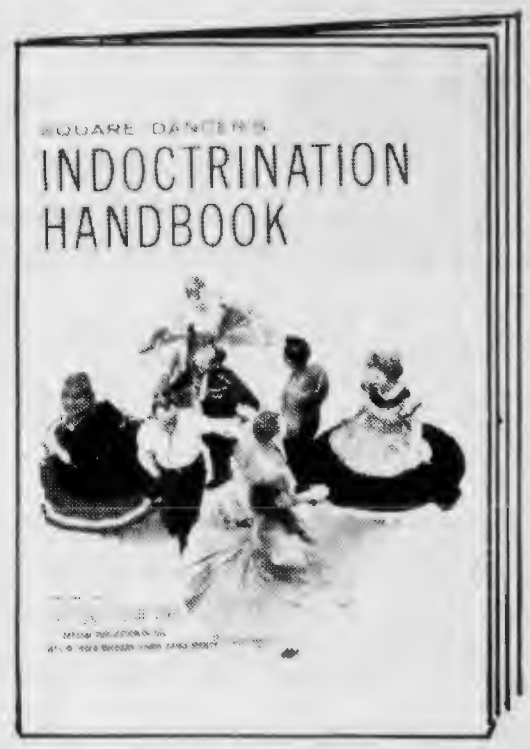
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around. Finally, when we finished the last of the Plus I and II calls our caller said, "Now you are prepared to dance at any dance that is open and listed as Mainstream, Plus I and II. Just go out and dance." So out we went full of confidence. First dance had some calls we had never heard of; second dance had some we had never heard — disco swing, connect the top, stretch scoot back, windmill, three steps at a time, tally ho, relay the top — so there goes our confidence. We are not young, and we dance well what we have been taught and do not learn easily other things. Do we dare try another open dance or do we just let two years of lessons, miles of driving, etc., go down the drain? We are not content to just dance Mainstream alone, especially since we have mastered Plus I, Plus II and Quarterly Selections.

Name Withheld on Request

Can anyone help these writers? We'll be happy to print any thoughts, ideas or suggestions that seem helpful — or unique — on either or both of the subjects. — Editor.

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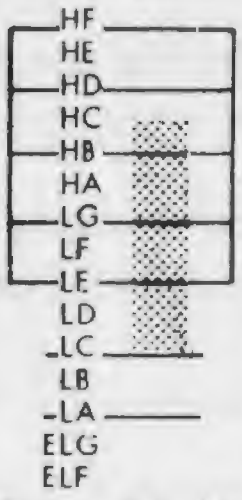


SINGING CALLS

COWBOYS DON'T GET LUCKY — Red Boot 240
Key: E, F & G Tempo: 130 Range: HC
Caller: Johnny Jones LA
Synopsis: (Break) Circle left — left allemande corner — swing own — men star left — turn partner right — left allemande — swing own — promenade (Figure) One and three promenade halfway — square thru four hands — swing thru outside pair — boys run — half tag, trade & roll — pass thru — trade by — swing corner — allemande — promenade.
Comment: A real country feeling song with a figure that uses a half tag, trade and roll. A key change in middle gives caller an allowance of more lift. This release seems average in its entire recording. Dancers felt it not one of Johnny's best. Rating: *+

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

HARDEST THING I'LL EVER DO — Chinook 022
Key: F Tempo: 126 Range: HC
Caller: Daryl Clendenin LA
Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — spin chain thru — girls circulate — turn thru — left allemande — walk by own — swing right hand lady — promenade.
Comment: A relaxing dance with nice musical accompaniment. Nothing difficult in regards to figure movements. Dance figure has been used many times offering a spin chain thru. Continued improvement is noticed in Chinook music. Rating: **

THAT'LL BE THE DAY — Top 25348
Key: F Tempo: 130 Range: HA Flat
Caller: Reath Blickenderfer LC
Synopsis: (Break) Four ladies promenade — box the gnat — swing — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — do sa do corner — touch one quarter — scoot back — boys run right — reverse flutter — sweep one quarter — corner swing — left allemande — weave ring.
Comment: A tune that seems to get monotonous after about the third time thru. Music is average and figure offers scoot back and reverse flutter wheel. Rating: *+

WE BELIEVE IN HAPPY ENDINGS — Melody 110
Key: C, C Sharp & D
Tempo: 128 Range: HD
Caller: Bob Ferrell LC
Synopsis: (Opener & End) Circle left — left al-

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lemande — do sa do — men star left — home box the gnat — pull by left allemande — promenade (Break) Circle left — California twirl face out — boys run right — left allemande — grand right and left — do sa do — left allemande — promenade (Figure) Heads promenade go halfway — sides right and left thru — curlique — boys run right — left allemande — weave ring — do sa do — corner promenade.

Comment: Figure is very easy but danceable. This tune stresses smooth dancing as so stated in some of the calls. Nice calling by Bob. Key changes with good music might make this a wanted release. Rating: **

HONEY ALL I EVER NEED IS YOU — Jo Pat 1977
Key: D Flat Tempo: 132 Range: HA Flat
Caller: Joe Porritt LB Flat

Synopsis: (Break) Circle left — allemande left — do sa do own — four ladies promenade — home curlique — left allemande — do sa do — promenade (Figure) Heads promenade halfway — square thru four hands — do sa do — make right hand star once around — girls turn back — right and left thru — pass thru — trade by — corner swing — promenade.

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CW-143 That's Life	CW-128 Knee Deep In Love	CW-142 Anyone Who isn't Me Tonight

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Comment: A fine piece of music recorded in stereo. Try it on a stereo set. Although another company has issued this tune, this one should not be overlooked. Figure is danceable with enjoyable movement. Rating: **

TAKE ME OUT TO THE BALL GAME — Scope 637
Key: B Flat Tempo: 130 Range: HC
Caller: Don Pfister LB Flat
Synopsis: (Opener) Sides face grand square — allemande left — do sa do — left allemande — promenade (Break & Ending) Allemande left — forward two — turn back one — curlique — make an alamo style — swing thru — balance up and back — swing thru — curlique with partner — boys run right — left allemande — come back promenade (Figure) Head two couples promenade halfway — down middle curlique — walk and dodge — circle four — break to a line — up and back — pass thru — chase right — boys run right — slide thru — do sa do — eight chain one — swing corner — promenade.
Comment: A tune that all the dancers can join in on a sing-along. Figure offers a chase right and this reviewer notices this record company underlines do sa do which might be saying something to the callers. We commend the effort. Music is above average. Rating: **

DO YOU EVER THINK OF ME — Scope 639
Key: G Tempo: 130 Range: HA
Caller: Wes Wessinger LA
Synopsis: (Break) Four ladies chain three quarters — join hands circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru — meet corner curlique — scoot back — boys run right — right and left thru — slide thru — swing — left allemande — promenade.
Comment: Another old timer but updated with

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figure and new music. Good instrumental. Nothing unusual with figure but is maintained in Mainstream level. Callers may have to practice some word metering. Rating: *+

THE GAMBLER — Chaparral 205
Key: E Flat Tempo: 128 Range: HC
Caller: Jerry Haag LB Flat
Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — allemande corner weave ring — do sa do own — promenade (Figure) Heads square thru — on third hand curlique — boys run — right and left thru — square thru on third hand swing thru — boys run — ferris wheel — center four California twirl — swing corner — promenade.
Comment: From a recent popular country western release comes this recording. Jerry's calling makes it danceable but seems to be slightly monotonous. Good figure with again fine music by Chaparral. Lots of words so callers do your breathing exercises.
Rating: **

TULSA TIME — Chaparral 305
Key: E Tempo: 128 Range: HC Sharp
Caller: Gary Shoemake LE
Synopsis: (Break) Left allemande — do sa do

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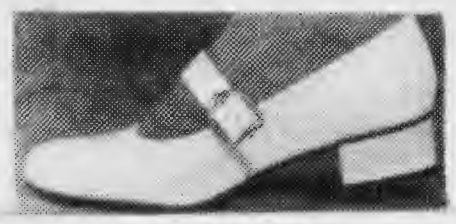
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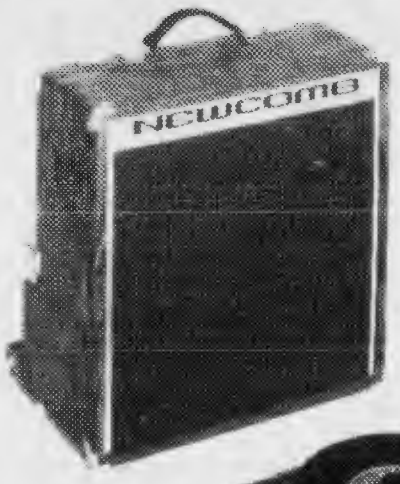
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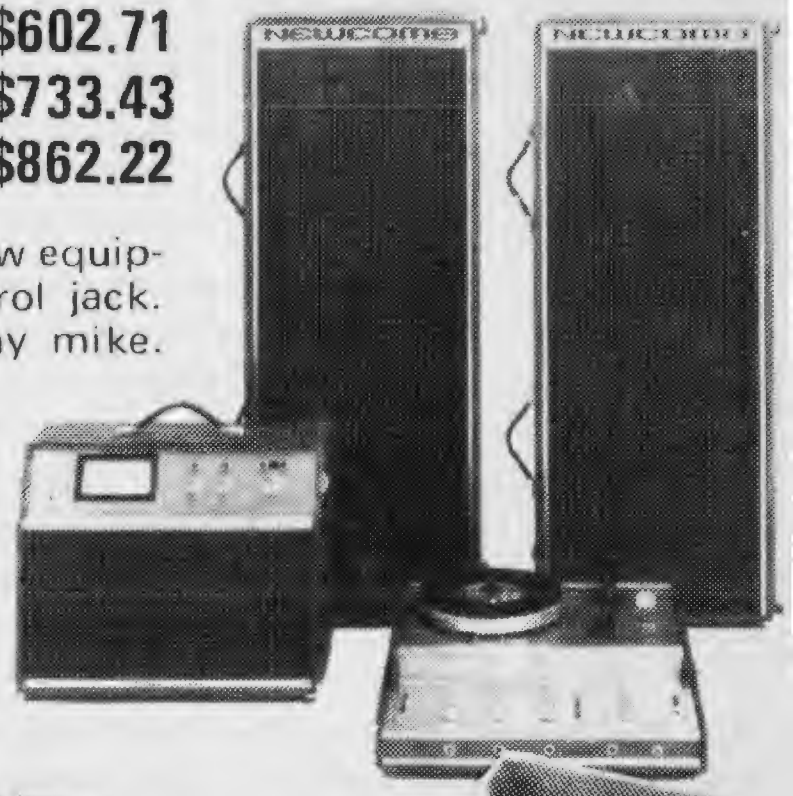
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Comment: One of the many releases of this tune. Unusual figure that adds to the choreography. Music is good as usual and the help given Gary by other men on chorus adds to dance. Most callers can certainly handle the calling as the time has little variances. The caller's name evidently was accidentally left off of record. Rating: **

BACK ON MY MIND AGAIN —
Ranch House 503
Key: C & D Tempo: 130 Range: HD
Caller: Tony Oxendine LC

Synopsis: (Break) Sides face grand square — circle left — left allemande — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru — boys run — couples circulate — move up — wheel and deal — pass thru — trade by — swing corner — left allemande — promenade.

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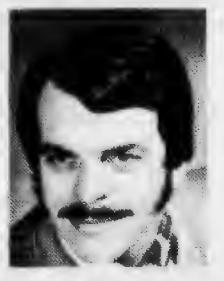
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S 502 Get On Board My Wagon by Marty
S 303 Lucky, Lucky, Lucky by Ivan

LONE OAK



Ron Telford

P.O. Box 30007 Eugene, OR 97403

Comment: Fine instrumental with Mainstream dancing all the way. A nice tune that lends itself to the square dance feeling. Clear reproduction on the recording end of this release making it advantageous. Rating: **

SHIRLEY JEAN BERRELL — Gold Star 709
Key: A Flat Tempo: 128 Range: HC
Caller: Cal Golden LE Flat
Synopsis: Complete call printed in Workshop.
Comment: One of Cal's best recordings through the many years. Danceable figure that stays in the Mainstream and Extended basics program. The cowbell usage is different but not distracting. Good music with a men's group supporting in the background. Rating: **

EVERY NOW AND THEN — Hi-Hat 5001
Key: G Tempo: 128 Range: HC
Caller: Ernie Kinney LA
Synopsis: (Break) Sides face grand square — four ladies chain — chain back — roll promenade (Figure) One and three curlique — cast off three quarters — fan the top — pass thru — star thru — flutter wheel — sweep one quarter — swing thru — turn thru — swing corner — promenade.
Comment: The use of curlique, cast off three

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SOS 1004 HOW MUCH TIME DOES IT TAKE by Mel Carter
SOS 1005 ARE YOU TEASIN' by Maurice Pianalto
SOS 1006 THREE TIMES SEVEN by Mel Carter
SOS 1007 SUPPER TIME by Warren Mosely
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BIG MAC 003 BACK ON MY MIND AGAIN Called by Jay Henderson



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SC 639 Do You Ever Think of Me
SC 638 Who's Sorry Now
SC 636 Am I Blue
SC 635 Yodeling Katy
SC 634 Jeepers Creepers
SC 633 Sweet Sweet Smile
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CURRENT RELEASES

JULY, 1979

SQUARE & ROUND DANCE RECORDS

FLIPS		
Back On My Mind Again — J. Henderson	BM	003
Can't Get Up By Ourself — A. Springer	Mus	182
Dixie Hummingbird — C. Guest	Kal	1236
Feelin' Too Good Today Blues — J. O'Leary	Top	25350
Freda Comes, Freda Goes — J. Schatzer	HH	5005
History of Shirley Jean — J. Maxey	Bra	A101
I Recall a Gypsy Woman — P. Barbour	RR	129
Loving Cajun Style	D&R	CW147
Music Is My Woman — E. Kinney	RR	131
My Life — W. Driver	HH	5006
Natural High — G. Crosby	Bra	A201
Old Time Loving — M. Litzenberger	CD	214
Poor Boy Blues — B. Bennett	TB	195
Qua La Lita — G. Poland	LH	1030
Rattler Romp Hoedown — J. Henderson	BM	002H
Saving Your Kisses — J. Bradley	BR	227
Someone Like You — L. Civish	PR	1020
There Ain't Nothing Like Falling in Love — W. Larson	TB	193
Today I Started Loving You Again — W. Driver	RR	128
Who Am I to Say — K. Garvey	RR	130
Your Cute's A Showing — T. Russell	TB	194
LP		
A Party With Chaparral	CHA	L7001
ROUNDS		
A Country Song	RR	503
All American Waltz (new dance to "Starry Eyed")	GR	14241
E-Z Mixer/Dancing Matilda Mixer	GR	15008
Sentimental Silly/Twilight	GR	14276
Shenandoah/HappyTime Rag	Bel	286
Who Stole the Keska (Cued)	BS	2088

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RR 301 Rhythm Special
RR 302 Brandy
RR 303 Smooth 'n Easy/Hot 'n Sassy
ROUNDS —
RR 501 Wind Me Up
RR 502 Brown Eyes Blue
RR 503 A Country Song

RHYTHM SINGING CALLS —
RR 121 BOOGIE GRASS BAND - Wade
RR 122 I'M GONNA FIND IT WHERE I CAN - Pat
RR 123 IT'S BEEN A GREAT AFTERNOON - Wade
RR 124 SHADOW OF YOUR SMILE - Wade
RR 125 RHYTHM OF THE RAIN - Bob
RR 126 SUMMERTIME - Wade
RR 127 READY FOR THE TIMES TO GET BETTER - Wade
RR 128 TODAY I STARTED LOVING YOU AGAIN - Wade
RR 129 I RECALL A GYPSY WOMAN - Pat
RR 130 WHO AM I TO SAY - Kip
RR 131 MUSIC IS MY WOMAN - Ernie Kinney
CIRCLE D — CD 214 OLD TIME LOVING - Mike Litzenberger
RR 2000 YOU ARE MY FAVORITE THING/END OF THE WORLD - Wade (Country & Western - not a square dance)

quarters and fan the top adds some spice to the choreography of the dance movement. Relaxed feeling with good music makes this release above average. Callers may want to try calling it to see if it really fits. Dancers had mixed emotions but generally good dancer appeal. Rating: **

IT'S BEEN A GREAT AFTERNOON — D & R 140
Key: A Tempo: 132 Range: HC Sharp LA
Caller: Sam Atkinson
Synopsis: (Break) Four ladies promenade — swing — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru — boys run right — bend the line — flutter wheel— square thru three quarters — swing corner — promenade.
Comment: So many good records have been released on this tune. This reviewer questions how many will sell. Music is average as is the figure. Rating: *+

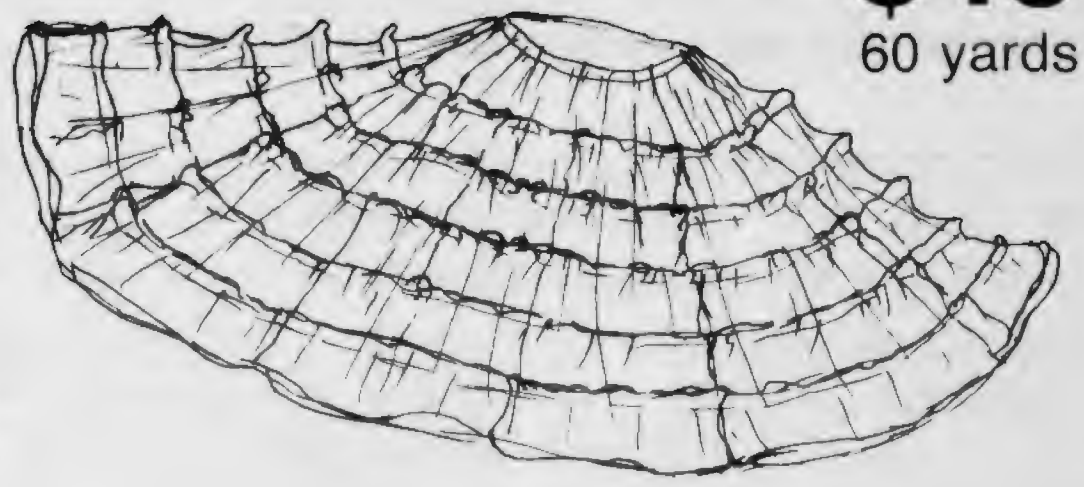
TWELFTH STREET RAG — Chaparral 505
Key: G Tempo: 128 Range: HB LB
Caller: Ken Bower
Synopsis: Complete call printed in Workshop.

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4B 6005 Ole Slewfoot — Bill
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Comment: A nice revival of an old tune with a good choreographic movement. An added bit of enjoyment is the two beat unusual sound executed during the musical breaks. Some callers will enjoy doing this release and some may have problems. Rating: **+

MAGIC CARPET — Roadrunner 202
Key: E Flat Tempo: 134 Range: HB Flat
Caller: Wayne Baldwin LB Flat
Synopsis: Complete called printed in Workshop.
Comment: A nice job of calling by Wayne. The choreography of the dance using a cast off three quarters and fan the top was enjoyed by the dancers. Melody of tune seems to flow with the dance nicely. Tempo may need adjustment for dancers' capabilities. Rating: **+

SWEET FANTASY — Ranch House 304
Key: C Tempo: 128 Range: HF
Caller: Bill Terrell LC
Synopsis: Complete call printed in Workshop.
Comment: You can always depend on Ranch House records to offer a strong beat and good guitar instrumentation. The key may be a little high for some callers in places. Nice tune with enjoyable dance pattern which is not outstanding but nicely timed. Rating: **+



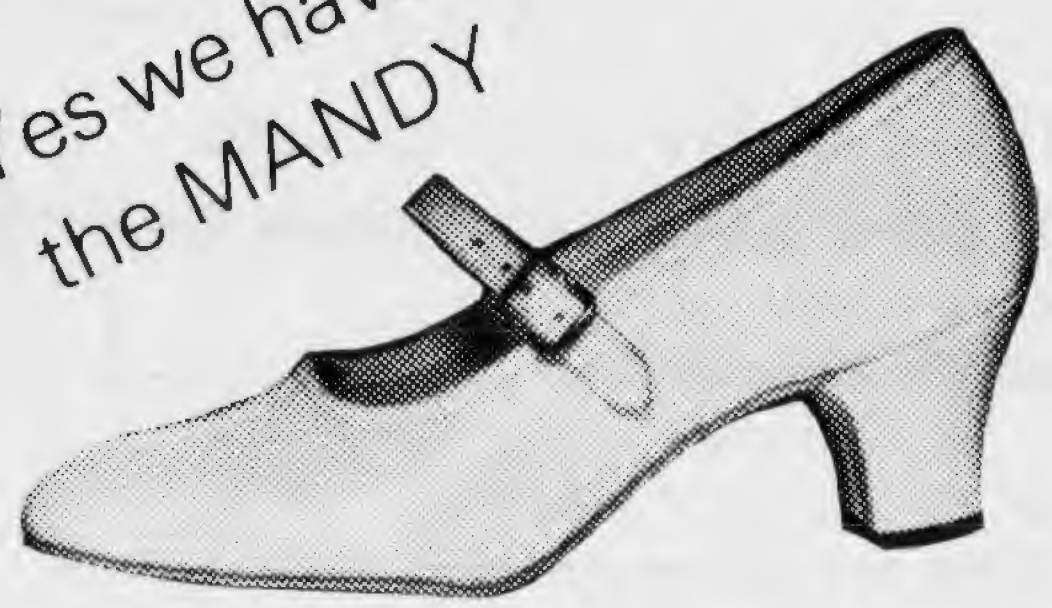
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MUSTANG RELEASES

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MS 181 **Busted/Broken** Hoedowns
MS 180 **Loving You Is Always On My Mind** by Chuck Bryant
MS 179 **Columbus Stockade Blues** by Chuck Bryant
MSR 178 **Magdalena** Round by Ward & Joyce Foster

LIGHTNING "S" RELEASES

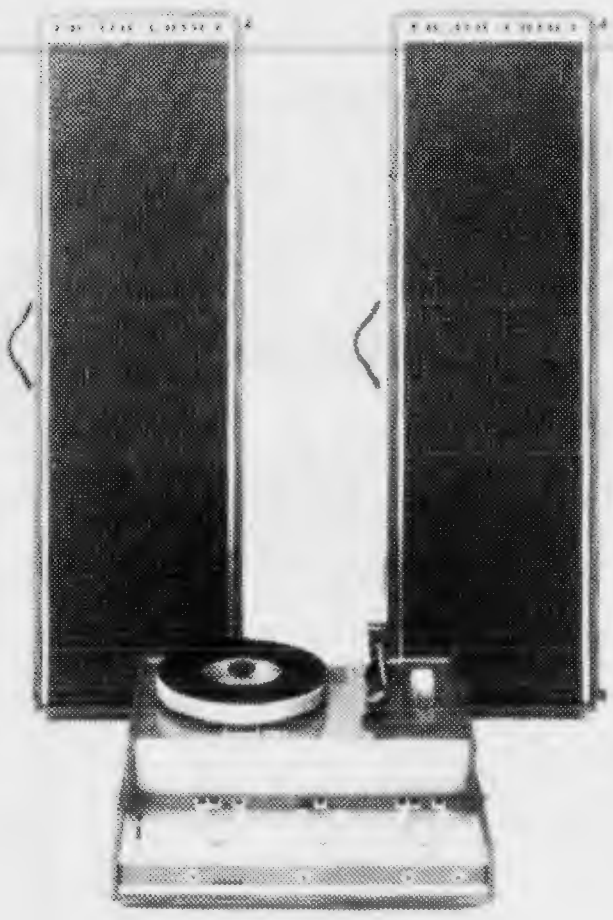
LS 5044 **Sunshine Man** by Mel Voss
LS 5035 **It Makes No Difference Now** by Earl Rich
LS 5033 **Gone On the Other Hand** by Earl Rich

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SMOKE SMOKE — Big Mac 001
Key: C Tempo: 132 Range: HE Flat
Caller: Jeanne Briscoe LG
Synopsis: (Opener) Sides face grand square — four ladies chain — chain back — promenade (Break) Join hands circle — walk around corner — swing at home — left allemande — weave ring — do sa do — promenade (Ending) Grand square (Figure) Heads flutter wheel — same four square thru four hands — slide thru — curlique — coordinate — wheel and deal — swing corner — allemande left new corner — promenade.
Comment: Another label issued by Scope records offers a good sound quality wise. The dance figure offers a coordinate and nothing more difficult. The tune has been released many times. A lot of words are interesting. This is called by Jeanne Briscoe and allows other lady callers a range for their benefit as well as men. Rating: **

ANYONE WHO ISN'T ME TONIGHT — D & R 142
Key: A Tempo: 130 Range: HB
Caller: Ernie Nation LA
Synopsis: (Break) Four ladies chain — join hands circle left — ladies center — men

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Hoedowns
TH 518 Ripple (Clogger's Hoedown) Southland (5:10/3:30)

Singing Calls
TB 190 Vaya Con Dios by Bud Whitten
TB 191 Something Easy Tonight by Bob Bennett
TB 192 Shiny Rails Of Steel by Chuck Myers
TB 193 There Ain't Nothing Like Falling in Love by Will Larson
TB 194 Your Cute's A Showing by Tommy Russell
TB 195 Poor Boy Blues by Bob Bennett

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sashay — circle left — ladies center — men sashay — left allemande — weave ring — do sa do — promenade (Figure) One and three promenade halfway — down middle — star thru — pass thru — swing thru two by two — boys run right — ferris wheel — centers pass thru — curlique — scoot back — swing corner — promenade.

Comment: Another country western song that callers will have to decide as to its use. Afterbeat change in the rhythm track offers a slight variety. Figure is danceable using a scoot back and ferris wheel. Definitely club level material. Rating: *+

AM I BLUE — Scope 636
Key: D Flat Tempo: 128 Range: HB Flat
Caller: Jay Henderson LA Flat
Synopsis: (Break) Four ladies chain — rollaway — circle left — ladies rollaway — circle left — left allemande — promenade — four couples backtrack — girls roll back — left allemande — promenade (Figure) Heads star thru — double pass thru — track II — swing thru — boys run — ferris wheel — square thru three quarters — swing corner — left allemande new corner — promenade.

Comment: An old tune with good musical instrumental. Nice feeling expressed by the

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dancers on the figures used such as track II and ferris wheel. Use of four couples backtrack made dancers respond, evidently due to its lack of use. Nice job by Jay.

Rating: **

We are beginning to receive more hoedown records for review. Here is the most recent:

HOEDOWNS

RIPPLE — Thunderbird 518
Key: A **Tempo: 130**
Music: The Thunderbirds — Bass, Fiddle, Banjo, Guitar

SOUTHLAND — Flip side to Ripple
Key: A **Tempo: 132**
Music: The Thunderbirds — Bass, Fiddle, Guitar, Bass

Comment: Of the two tunes Ripple seemed to be the most acceptable. It does offer a clogging tune probably needed by those dancers. It has a really old time dance feel. Southland on the flip side will have to be tried to determine its popularity.

Rating: **

The 20 records reviewed this month make a good showing during what is often considered to be a "quiet time."

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Walt McNeel



Jim Hayes

NEW ON KALOX
K-1236 DIXIE HUMMINGBIRD Flip/Inst. Caller: C.O. Guest

RECENT RELEASES ON KALOX
K-1235 RED RIVER GAL Flip/Inst. Caller: C.O. Guest
K-1234 OLD JOE CLARK/OLE SAL Hoedown
K-1233 EASY MONEY/JOHNNY DOLLAR Hoedown
K-1232 WHOSE HEART ARE YOU BREAKING NOW Flip/Inst. Caller: C.O. Guest



Rick Smith



Guy Poland

NEW ON LONGHORN
LH-1030 QUA LA LITA Flip/Inst. Caller: Guy Poland

RECENT RELEASES ON LONGHORN
LH-1029 AIN'T NO CALIFORNIA Flip/Inst. Caller: Guy Poland
LH-1028 THE MOVIES Flip/Inst. Caller: Walt McNeel
LH-1027 LUCKY ME Flip/Inst. Caller: Jim Hayes

NEW ON BELCO
B-286A SHENANDOAH Waltz by Ken Croft & Elena De Zordo
1st band music only; 2nd band cues by C.O. Guest
B-286B HAPPY TIME RAG Two-Step by Butch & Nancy Tracey
1st band music only; 2nd band cues by Butch Tracey



C.O. Guest



Bill and Virginia Tracy

RECENT RELEASES ON BELCO
B-285 YOUR LOVE cues by Bill Tracy/
DON'T STOP IN MY WORLD cues by Norman Teague
B-284 SAN ANTONIO ROCK cues by C.O. Guest/
ACROSS THE ALLEY cues by Richard Lawson
B-283 MOLLY'S FOLLY cues by C.O. Guest/
MR. SATURDAY NIGHT cues by Bill Tracy

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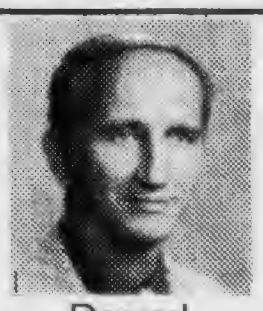
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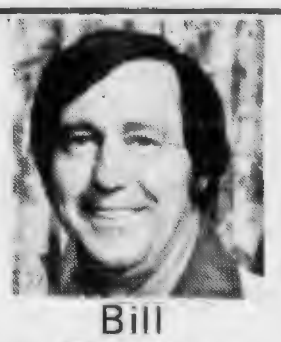
SQUARE DANCE DATE BOOK

July 3 — Annual Independence Day Dance, City Arena, Norfolk, Virginia
July 6-7 — 14th "Dam Dance," Flaming Gorge Dam, Utah
July 6-8 — New R/D Teachers Clinic, Lubbock, Texas
July 6-8 — 13th Annual State S/D Festival, West High School, Anchorage, Alaska
July 6-8 — 13th Calgary Stampede, Calgary, Alberta, Canada
July 6-8 — Annual Intermountain Funstitute, McCall, Idaho
July 7 — 3rd Royal Gorge Bridge Special, Canon City, Colorado
July 13-14 — Weekend S/D, R & J Ranch and Campground, Hillsville, Virginia
July 13-14 — Summer Festival, Convention Hall, Gadsden, Alabama
July 13-14 — 9th Annual Fun Festival, Jekyll Island, Georgia
July 13-14 — 6th "Dance in the Clouds," Jay Peak, Vermont
July 13-15 — Leadership Seminar, Samuelson-Union Bldg., Central Wash. State College, Ellensberg, Washington
July 13-15 — EAASDC Summer Jamboree, Heilbronn, Germany

RANCH HOUSE



Darryl McMillan



Bill Terrell



Tony Oxendine

New Releases

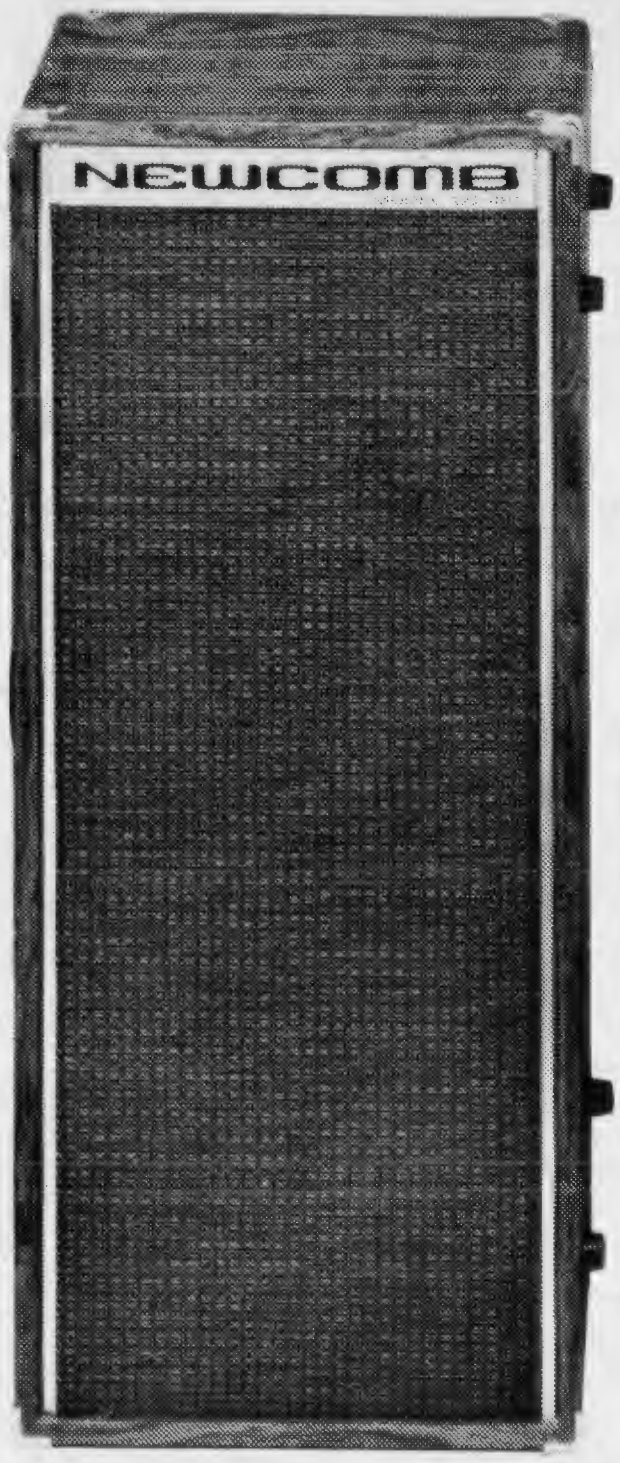
RH 209 **If This Is Just a Game** by Darryl McMillan
RH 304 **Sweet Fantasy** by Bill Terrell
RH 503 **Back On My Mind** by Tony Oxendine

Recent Releases

RH 207 **Solitaire** by Darryl McMillan
RH 208 **Night Time and My Baby** by Darryl McMillan
RH 303 **Semolita** by Bill Terrell

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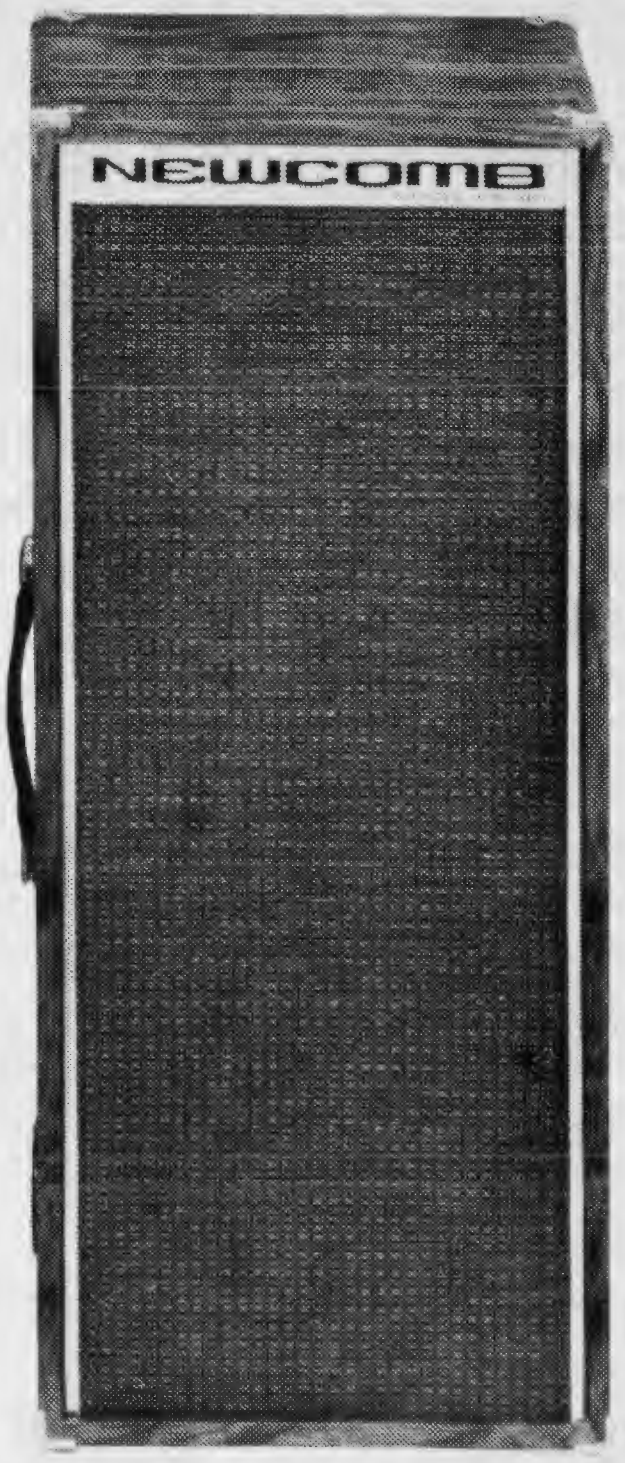
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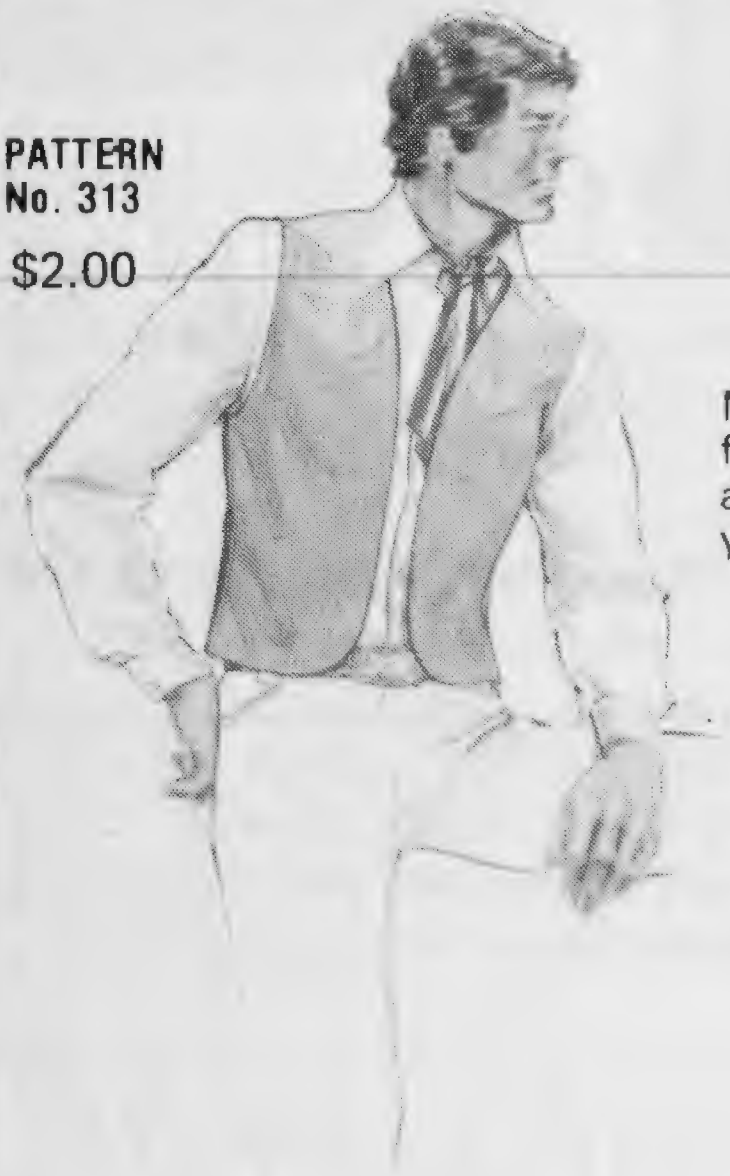
Joe Saltel

C-023 HONEYSUCKLE ROSE by Joe Saltel
C-022 HARDEST THING I'LL EVER DO by Daryl Clendenin
C-021 RAGTIME COWBOY JOE by Daryl Clendenin
C-020 THIS TIME I'M IN IT FOR LOVE by Gordon Sutton
C-019 LAST BLUES SONG by Randy Dibble
C-018 WALKIN' ON NEW GRASS by Daryl Clendenin

HOEDOWNS
C-504 BITTER ROOT/SACKIN' IT
C-503 CHINOOK RAMBLE/GRANDMA'S HOEDOWN

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July 14 — Vacation Special, Brazos Center, Bryan, Texas
July 19-21 — National R/D Convention, Radison-Muehlebach Hotel, Kansas City, Missouri
July 19-21 — 16th Star Spangled Festival, Hunt Valley Inn, Baltimore, Maryland
July 20-21 — Charles Towne Square Round Up, Charleston, S.C.
July 20-21 — Skagit Squares Outdoor Summer Fun Fair, Mt. Vernon, Wa.
July 20-22 — 30th Annual White Mountain Festival, Show Low, Arizona
July 20-22 — Summertime Weekend, Hospitality Inn, Enfield, Connecticut
July 20-22 — ASDSC Fun Weekend, Grass Valley, California
July 22-27 — SIOASDS Asilomar S/D Vacation, Pacific Grove, California
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July 23-28—Callers College, Hot Springs, Ark.
July 24—Arkadelphia, Ark.
July 31—Arkadelphia, Ark.
August 3, 4—7th Annual Dogpatch Fest., Harrison, Ark.
August 5-10—Experienced Callers College, Hot Springs, Ark.
August 7—Arkadelphia, Ark.
August 11—8th Anniversary Dance, Tri-Lake Swingers, Hot Springs, Ark.
August 12-17—Experienced Callers College, Hot Springs, Ark.
August 14—Arkadelphia, Ark.
August 21—Arkadelphia, Ark.
August 24, 25—Callers Seminar Northeast Callers Assoc., Ottawa, Ks.
August 29, 30, 31, Sept. 1, 2—Callers College, Daytime 9-12 & 1-4, Bear Lake Koa, Garden City, Utah
August 29, 30, 31, Sept. 1, 2—Evening Dances 7:30-10:00, Bear Lake Koa, Garden City, Utah

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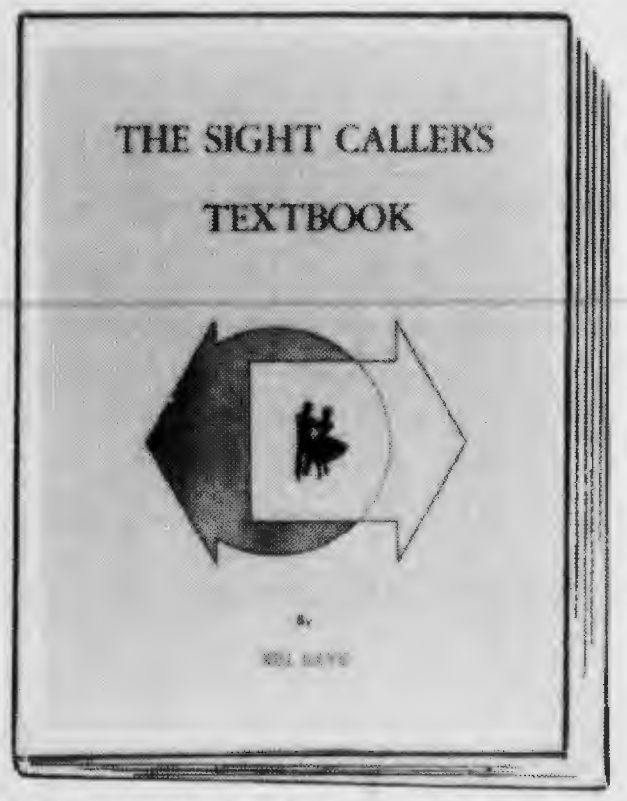
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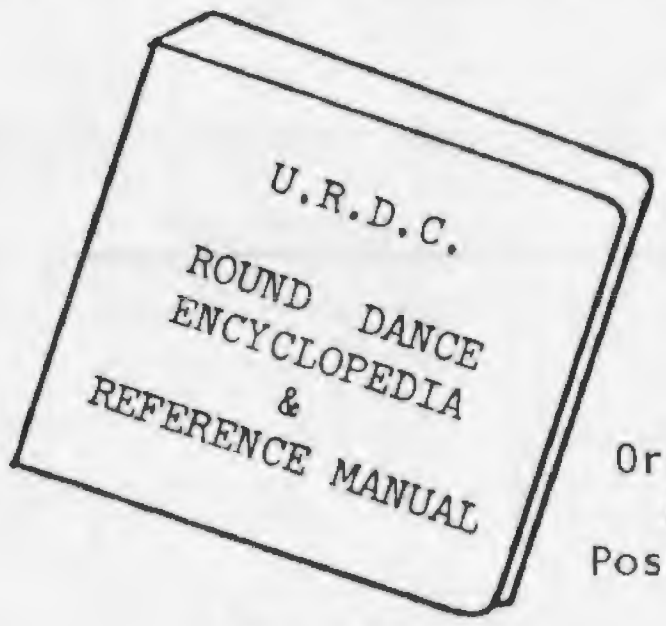
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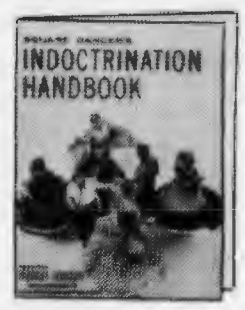
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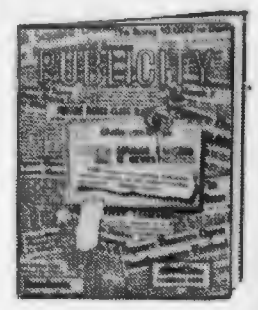
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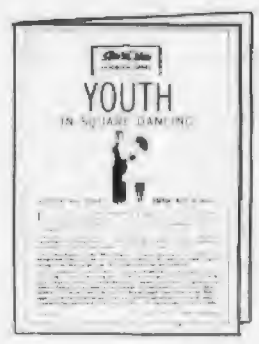
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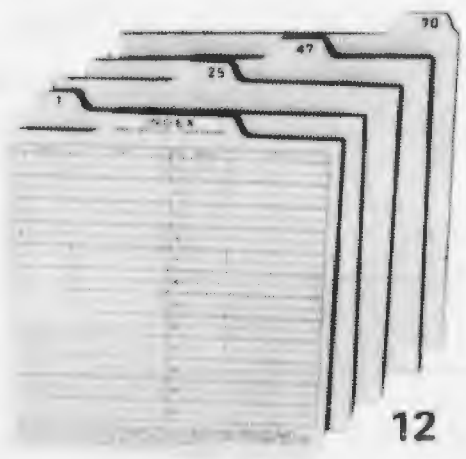
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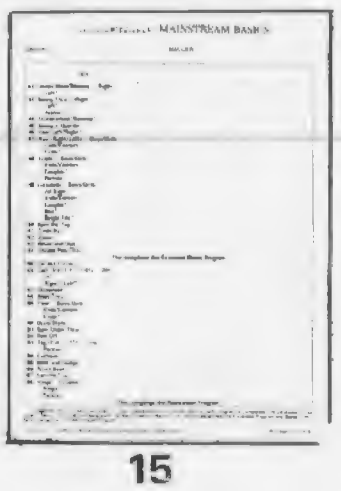
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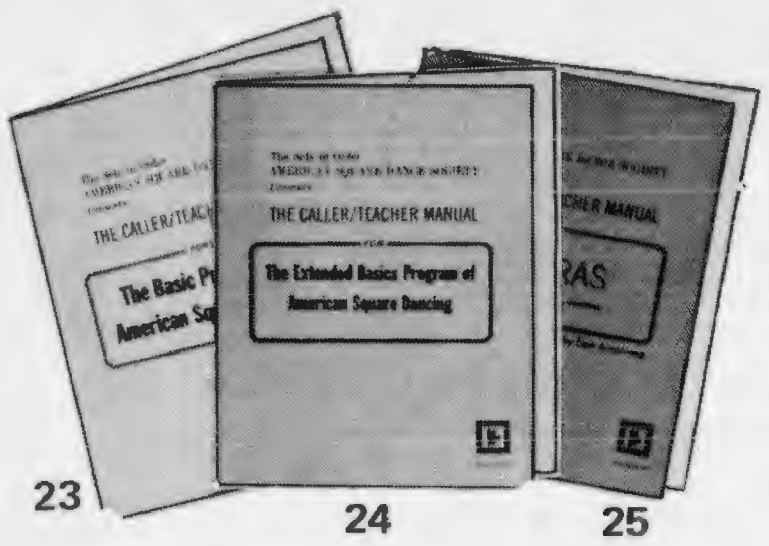
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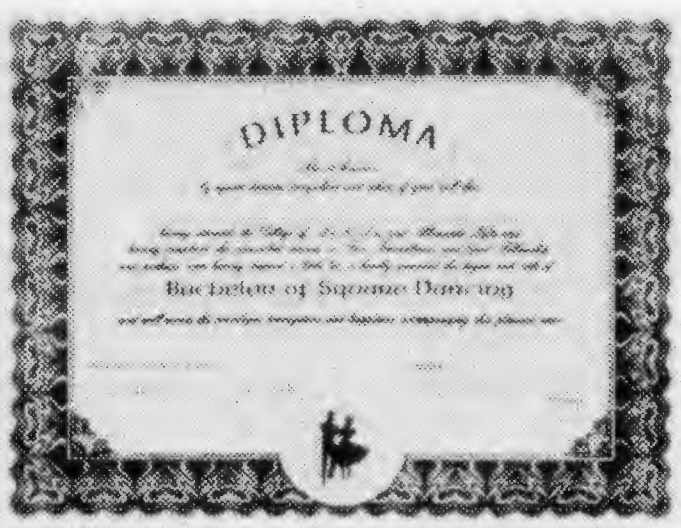
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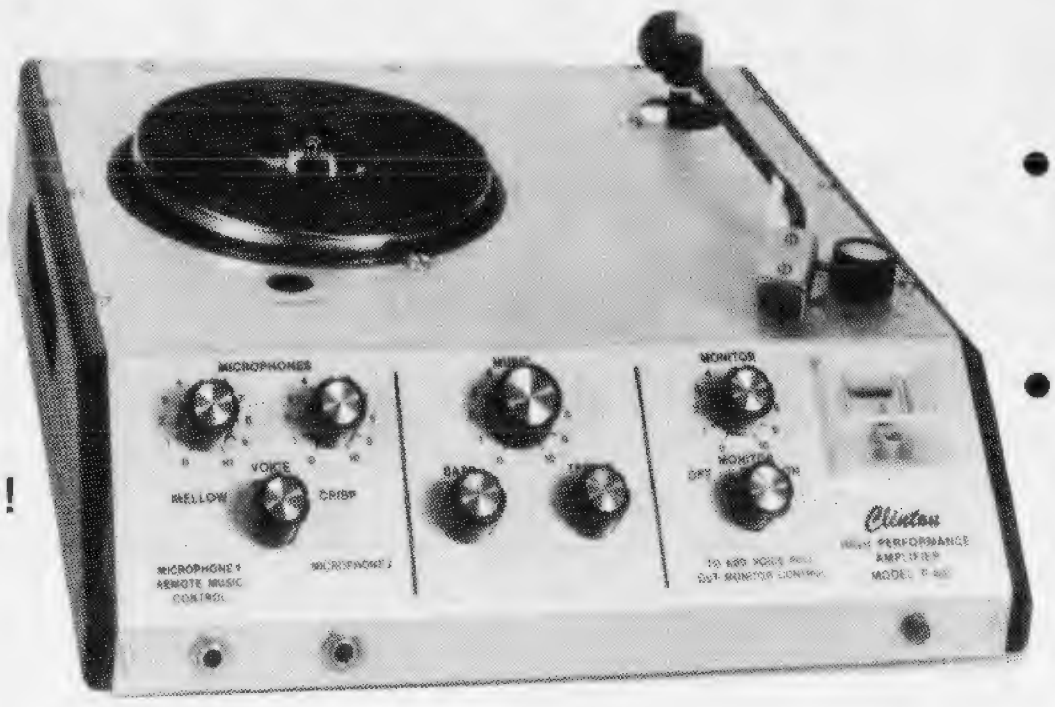
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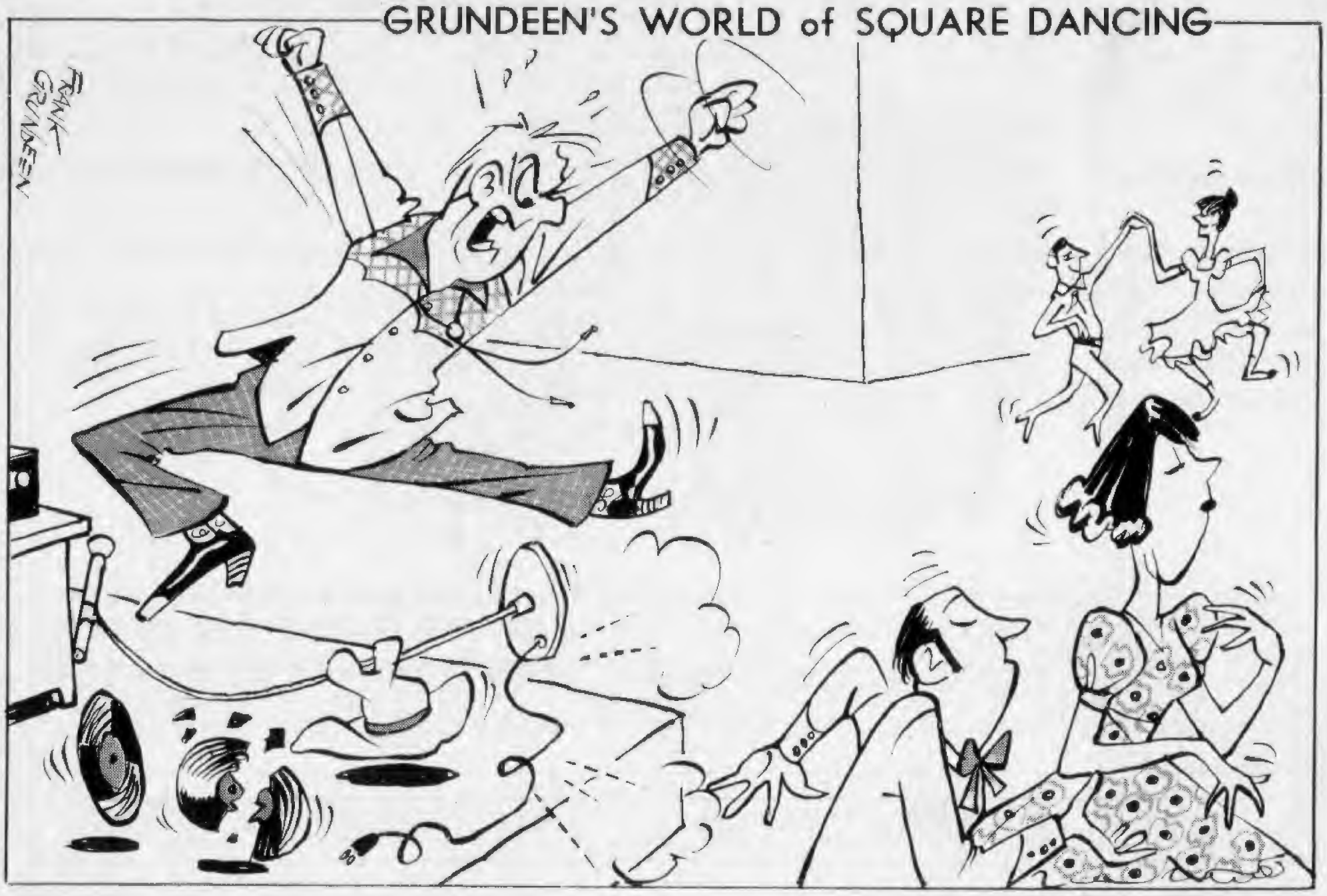
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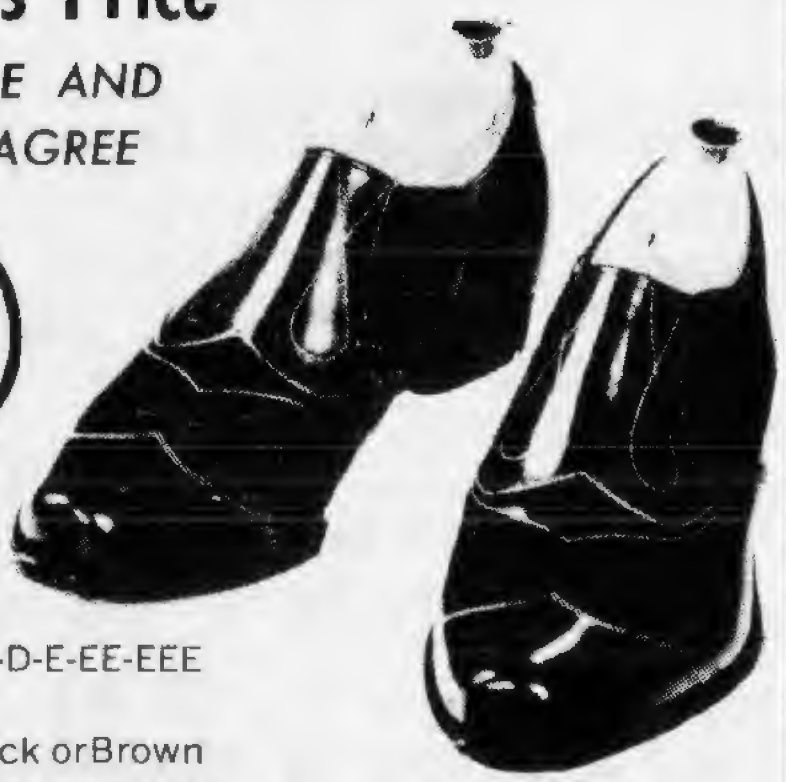
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